ORIGIN AND DEVELOPMENT
OF
SANSKRIT METRICS

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FOREWORD

Before embarking on the subject matter proper, I feel it absolutely necessary and at the same time obligatory on my part to express my respect and gratitude to those scholars and my well-wishers without whose advice and encouragement at every step it would not have been possible for me to bring my humble venture into light. This, I think, is imperative on me as they are inseparably connected with this thesis. With deep reverence, I first acknowledge my debts to Dr. Gourinath Sastri under whose supervision this work has been done and submitted. In this connection respectful acknowledgement is due also to Dr. Kalikumar Dutta Sastri, who not only initiated me in this most interesting but least cultivated subject but helped me with his active guidance which adds qualitative nicety to my work. He was also kind enough to devote his valuable time and energy to go through the entire work and to express expert's comments on doubtful and vexing questions as and when required. With both of them I feel a strong bond of indebtedness.

I would like to avail myself of this opportunity to tender my feelings of gratitude for Late Prof. Siva Prasad Bhattacharya and Prof. Chintaharan Chakrabatty for the inspiration and cooperation rendered to me.

Any formal acknowledgement deems inadequate for the sincere and constant assistance in every respect offered by my friends whose hearty wishes surround me all through and which I always feel with affection and gratitude.

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Arati Mitra

INTRODUCTION

The need for a comprehensive study on Sanskrit Metrics has been felt for long and the need was aptly emphasised by an eminent Sanskrit Scholar who before a scholarly gathering expressed deep regret for the fact that 'metrics is the least understood and most shirked subject in the classical Sanskrit".

Science of Metrics is as old as the Vedas. From the remotest past to the present day a great bulk of the literature in India has been enshrined in the metrical lore. In spite of this Indians are very slow in recognising the importance of furnishing a comprehensive history of the Sanskrit metrics.

The subject under treatment, it is hardly exaggerating, has not been sufficiently grappled with before. The Western endeavours with their extra Indian inclinations confined themselves mostly to the Vedic metres.

Arnold in his "Vedic metre" has done an yeoman's service in preparing a history of rhythmical development of the metres found in the Ṛgvedic collection, which is almost indispensable for every student who intends to inscribe a comprehensive history of the Sanskrit metrics.

A fair amount of spade work in form of stray articles as well as in the form of scholarly dissertations have been done by Oldenberg, Jacobi and others.

In course of preparing the edition on Piṅgala Chandaḥ Sūtra Weber in his "Indische Studien" (Vol. VIII) makes an attempt to sketch a history of the Vedic metre on its theoretical side.

Jacobi devoted his whole energy on Indological studies. His special interest on metrics induced him to make an attempt to erect the steps between the Vedic and the Sanskrit metrics and to show thereby how the latter owes its origin to the former.

Edgerton tried to utilize his intimate acquaintance with Buddhist Sanskrit literature for speculation of the peculiar specimens appearing in this literature of the transition period.

Stenzler's posthumous work based on the analysis of the metrical specimens found in the extant classical Sanskrit literature is no less important, in which the reader would have a picture of the prosodical practices of the Great poets.

The labour of H.D. Velankar, who, besides bringing out different manuals on Pkt and Apabhraṃśa metres to light prepares critical editions of the important Texts, is significant in drawing the sympathetic attention of the world of scholars to this much maligned and neglected branch of Sanskrit literature. In this magnificent work Jayadaman, Velankar along with the editions of four Texts on Sanskrit metrics, tried to give a meagre idea about the development of the Sanskrit metrics from the Veda down to the Classical. The remark of Colebrooke in his scholarly dissertation on Pkt and Skt metres that "the prosody of Sanskrit will be found to be richer than that of any other known languages ......" is not an inapt appraisement.

Need for a comprehensive study on metrics has been felt long by Prof. S. Bhattacharyya who in 'Jottings on Metrics" made a noble attempt to present a general picture of the methodology, plan and procedure of the extant works on Sanskrit metrics, side by side with the prosodical practices of the poets through the ages.

Stray articles and papers are not scanty in number which have contributed something to the study of the metrics. Needless to say, in this dissertation, these have been properly thrashed out, utilized and have been referred to in due places.

But in judging the magnitude of the works accomplished in other branches of the literature it should be borne in

mind that the works are much fewer in this subject than in any other analogous field.

Therefore the aim of the present writer is to comprise in a single whole the entire materials available, both published and unpublished and to sketch a connected history of Sanskrit prosody under the title head—"Origin and Development of the Sanskrit Metrics", with special reference to the Prākrit metrics in order to show how the latter has helped the former.

"History is defined as the presentation in chronological order, of successive developments in the means and relations of production". The stages of development are to be pushed to the point, when the limited scope of something is enlarged ; where the rigidity happens to be slackened and the inflation as well as intrusion of foreign elements have to be assimilated unconciously and incorporated intentionally. This humble venture of mine is set to task of complying with this particular view. In doing so all sorts of precautionary measure have been adopted against being led to astray from the "Terrafirma" of solid facts by an ardent desire for theorising. Because it cannot be denied that the metrical science is positive. It is also indicative in the sense that it can indicate or show how to do through manual and what has been done in practice.

The abiding value of the metrics as a Vedāṅga, on which the holy scripture rests, has been attested by the persistence by the Veda itself. This is not strange to see that the earliest literature, including what has guided our religious inclination has been enshrined in metrical lore. As it has been integrated with the religion, the study of the metrics meant a binding element that had to be strictly adhered to. "Yo vā aviditārṣeyacchandodaivatabrāmhaṇena mantreṇa yājoyati va' adhyāpayati vā sthāṇum varcchati gartaṃ vā prapādyate pra vā mīyate. Pāpīyān sa bhavati......"

A short but lucid dissertation may be deemed necessary

for the representation of the term "chanda" to designate a half theoretical and half practical discipline in its evolutionary course.

Yāska laid down different types of etymological interpretation of the term "chanda"—"Chandāṁsi Chādanāt" Nir. VII. 12.—having a root "Chaḍ"—"Chada ācchādane" —ācchādayati stotraiḥ. "Rv. VI. 75. 18. Marmāni te Varmaṇa Chādayāmi" – Śat. Br. has laid down that as it protects it is chanda—VIII. 5. 1. 1. Yadasmā ācchayamstasmācchandāṁsi". Chāndogyopaniṣad gives similar interpretation while it says that the Gods, in order to get rid of death, enter into the three Vedas and cover themselves with the metre—1.42. Devā Vai mṛtyorbivyatoḥ Traylm Vidyām prāviśan te chaṇḍobhiṛcchādanyadyadebhri cchādayastasmācchandāṁsī"—i. e, Chadi Saṃvaraṇe (III. N. 14) Curādi or "chadi ācchādane"—that which gives protection is nothing but the protective decree.

In Daivata Brāhmaṇa too we find the use of it in the same sense (III. 19) Chandāṁsi Chādayati iti and Sāyaṇa explains it "Chando Saṃvaraṇe Chādayati Varṇān iti tathā ca Nairuktam chandāṁsi chādanāt". Vināyaka too explains the term, used in Śat. Bra. 11.5. the protection of the text is preserved through the metre as "Paśave yathā gṛhastham chādayanti dīnatva chādanāt, tathā chandāṁsi varṇānām ca chādayanti saṁghāta bahirbhāvanivāraṇāt".

A better interpretation, given by Vidhusekhar Bhattacarya (JGJRI, Vol. I.P.11. 1944, Feb P. 145) is that it is in the metre the imperishable quality of the syllables has been recognised, fixed or covered.

In the early Ṛgveda it also denotes "the Stotra"(Rv.VI. II. 3) "Vipromadhu chandobhavanti"—Cf. Sāyana yajue madhumanmadakaraṃ chandaḥ stotram bhavanti—that is why Yāska includes it in Arcati Karmaṇaḥ (N. III. 14).

Suggestively enough, the same sense can be applied to what is adorable—in Ṛgvedic Passage too we find the word

is used to connote almost the same meaning – VIII.7.36. "Agni hi yāni purvaschando na suro arciṣā". Agni, who is the foremost of the Devas, is adorable like the Sun God. In another case, we find the use of the word "Kavicchad" in Rv. III.12. 15. "causing pleasure", where the root verb of "chanda" is chand which signifies the sense, "pleasing" —Śat. Br. VIII.5.2.1. Tānyasmā acchandayamas tāni yad asmā acchandayams Tasmācchandāṁsi – they pleased him and inasmuch as they did so, they are called metres (chandas) (Chad, Chand Chadi, Chadi – Chadane, Prīnane, Praśaṃsāyām, Arcāyāṃ Nighaṇṭuḥ III. XIV).

In a very late hymn of the Ṛgveda, the word is mentioned in the plural (chandāṁsi). Besides the ṚC, Sāman and Yajus it seems to retain its meaning not improbably with reference to the magical subject matter of the Atharvaveda. From denoting a hymn, it comes to mean metre in a very late verse of the Ṛgveda – "Kurīram chandaḥ" – X 85.8; Gāyatrādini chandāṁsi......Gradually, the word denotes one kind of Vedic text as we find in the Sāmveda – cf. "Sāmagānāmṛkpāṭhayā dvau granthau vidyete, 'Chandaḥ' 'uttarā' ceti tatra chando nāmake granthe nānāvidhānām sāmnānām yonibhūtā evarcaḥ paṭhitā".

Then comes the entire Vedic literature which has been designated as "chanda" – "Svarasaṁskarayocchandasi niyamaḥ" (V.S.Prati.I.14) "chandovat Sūtrānibhavanti" (Mahābhāṣya 1.4. 8) etc.

According to Weber, (I.S.VIII.P.4) chandas can be derived from chand not from chad. Goldstücker too retains the word chanda in the sense of "desire" – which marks the last stage of its development – (Mānava Kalpasūtra – 71).

From the psychological and practical points of view, these versions seem to be acceptable, for in hoary past i.e., in the Rv. it is used almost in the same sense. This meaning to please is not only consistent with the two legends mentioned before but psychologically also, the pleasant aspects

of the chandas-metre would be universally recognised. The whole concept of the metres as appeared in the Veda is the fruit of a constructive and rich imagination.

It can be conceded, that "chanda" as a metre, as metric, as a technical discipline must have an origin in this rich imagination and the first evidence of this discipline can be definitely traced, though in a crude form in the verses of the Ṛgveda itself.

The study of the evolution of the Sanskrit metrics needs, as an imperative, a comparative study with the Pkt metrics. But the account of the works on the vernacular metres are taken into consideration only when they bear the relation with the Skt metres. The detailed and separate treatment of this subject has always been avoided.

The subject under treatment has been set in the following chapters comprising the following :

1) Survey of the development of the techniques as appeared in the manuals on the metrical science and the preparation of the chronology of the authors of those manuals under review on the basis of the internal development.
2) The positive approach of this metrical science from the use of the metres in the extant literature.
3) The influence of the metrics of the other Indian languages which has been termed under the common name "Prakrit" on "Sanskrit" and vice versa.

Prosody as a science is firstly traceable in a definite but crude form in the occassional utterances of the seers. It is in this stage, the ground of the history has been prepared. This has been designated as the stage of revelation.

Detailed reference of metres and the technical terms pertaining to metrics appearing in the Brahmanical literature speak of the developed form of this science in the subsequent ages. The process of crystallization has been followed through the ancillary works like Prātiśākhyas,

Nidāna Sūtra and Sānkhyāyaṇa Śrauta Sūtras. It is in this stage that they have had their treatment and recognition as the Scientific principles. This stage has been termed the formative stage.

In the above mentioned works we get a sectional treatment of metrics whose principal aim is to deal with the six Vedāṅgas. These are the latest offshoots of the earlier scientific literature and preceding the classical school of metrics. At last in the work of the Vedāṅga Chanda of Piṅgala we come upon a comprehensive treatment of the Vedic metrics in general. From this the real history rolls on.

In order to achieve a definite and fruitful result the vast period of the history has been marked by several well defined phases—(1) Piṅgala and his immediate successors (2) Vṛttaratnākara to Prākrit Paiṅgalam (3) Prākrit Paiṅgalam to Modern writers.

First phase covers more than ten centries and includes some of the great names in the history of this discipline like those of Bharata, Jayadeva, Jānāśraya and other Prākrit versifiers who too paid their homage to this orthodox school.

With Vṛttaratnākara on the one hand and the works of Jaina writers on the others, begins the second period of history of comparatively brief but illuminating stage of extraordinary creative genius. It is in this stage, in response to the use of the practice it incorporates some of the pro ceeding of the Vernacular manual, thus allowing the slow integration with the non classic elements.

Most of the works have been set down in the line of Vṛttaratnākara and in this age we find some of the works of prominent writers like Hemacandra etc.

The result of the integration has been described with distinction in the manuals of the stage immediately following this period. The appearance of the Prākrit Paiṅgalam ushers in a new era in the history of Sanskrit metrics.

It is in the first half of the first chapter, the history of the metrics has been set forth through divergent systems and theories. Bearing of the chronological result of these works on our enquiry in general, has been based on the tentative rough division of different periods of history noticing the dominating influence of the standard works comprised in them. Depending on these divisions the subsequent subchapter proceeds to set down the relative chronology of the authors.

More stress has been laid on essential of doctrines and the minor details have been omitted. Greater emphasis has been put on the earlier writers who cover the creative periods of the discipline against the later writers who show in the main excessive dependance on their predecessors. Only standard authors have been selected with due regard to their historical importance.

Endeavours have been made to determine with exactness the date and the locality or personality of the authors by both internal and external evidences but as in other branches of Sanskrit literature so also in the field of metrics nothing could be determined with any degree of certainty.

In chapter II we have taken into consideration the vast domain of the Vedic literature as it represents the earliest available phase of Indian metrical lore. The "Vedic Literature" under review comprises the Ṛgvedas, the Atharvavedas, the metrical portion of the Yajurveda and the Brāhmaṇas and scientific literature enshrined in metrical form subsequently leading up to Epics and classical literature. The complete survey of the metrical use in the Vedas exhibits both the "external feature" and the "internal character" of the metres. It is the former which forms the core of the Vedic manuals on metrics. The present discourse is able to show how the relevant applied metres bear points of coincidence with the extant theories. The very features of these "verse structures", "pada forms", "hymn

compositions" are the types that have left their casts on the corresponding metrical features of the Sanskrit and Prākrit verse forms. These have also been included in the purview of our discussion.

Due attention has been paid to note the "internal character" or the metrical features by which the Vedic metres are proved to be postulated as the forerunner of the classical metres. The study of this internal rhythm has enabled us to have a fruitful result of greater historical importance, because, in the classical metres, it is the internal rhythm with which they are solely concerned.

The period succeeding the Vedic one was characterized by the many sided literary activities. We are not concerned with the subject matter of these literature, but as they are represented by various languages and are enshrined in the metrical compositions, their metrical specimens have been properly investigated.

The literary products of this period may be categorised under four heads ; Brahmanical, Epic, Jaina and Buddhist according to the rise of the different religious sects, i. e., the Brāhmaṇas, the Buddhists and the Jainas each with rich and distinctive literature of its own.

I. Direct flow of Brahmanical cult through the last remnants of the Vedic literature has been included in the part provided for the Vedic literature.

II. Secular literature in the form of Epic presents a distinct phase in which more practical forms of Skt metrical specimens were employed which was more rigid and mechanical than those of the last remnants of the Vedic literature like Bṛhaddevatā and Upaniṣadas.

Endeavours also have been made to sieve out a considerable portion of the Buddhist and Jaina Texts preserved in Pāli and in Ārṣa Pkt. The distinctive character-

istics of these metrical specimens are that in their early phase, they are the prototype of the Vedic Anuṣṭubh and gradually they begin to change their colour to shape their forms with mātrā units. In these scriptures, we find the mātrā metres in very crude forms which gradually had their shapes being systematized by the Sanskrit prosodical principles.

Side by side, we can by no means do away with the epigraphical literature on the one hand and the Buddhist Sanskrit literature on the other. The latter has provided us for a considerable quantity of compositions in the language of which the elements of the Purāṇic, the Prākritic and the Pāli are acute and glaringly exposed These compositions yield a peculiar type of metrical specimens being hybridized with the Sanskrit syllabic metres and Prākrit mātrā metres.

Among the vast multitudes of the epigraphical literature we have for our purpose taken into consideration only a limited few, enshrined in Prākrit and Sanskrit languages. The earliest of them have been preserved in Pkt language and yielded the mātrā metres, sometimes in the forms of Pro-Āryā, thus coinciding with our assumption that the mātrā to metrical forms have their origin in non-Sanskrit language.

Canarese inscriptions of the South are also taken for scansion. The compositions of these inscriptions had profusely employed distinct types of syllabic metres which have been mainly appropriated by the Southern Prosodists like Jayakīrti, Hemacandra, Nāgavarmaṇ who generally concentrated their endeavours in the South.

In the field of the mātrā metres, their contribution is more significant in producing Ṣaṭpadī, etc. The musical elements of Canarese mātrā metres lured the corresponding Sanskrit poets so much that they could not abstain themselves from employing these metres. The subsequent

manuals, like those of Jayakīrti and Nāgavarmā, incorporate them.

The last chapter is prepared to show the last phase of the development of the history of the Skt metrics where the Pkt metres has a prominent role to play. In fact, the account of the history of the classical Skt. metre will be incomplete if the influence of Sanskrit metres on other Indian languages and the reverberation of the other Indian languages on the corresponding Skt metrical compositions are left out of our discussion.

It has been shown, that the classical Sanskrit metres exerted influences on the Pāli and Prākrit literature during the early and middle ages respectively. On theoretical side, the Pkt. metres also owed their allegiance to the authority of the Sanskrit metrics. Gradually, the Pkt metrics when came into prominence, took hold of the whole regime. The early Prākrit writers maintained the quantitative value of syllable very rigidly in the case of the Akṣaravṛttas, whereas in the late century, Sanskrit poets like Caturbhūja introduced rhymed feet in his Kāvya Haricaritam. As a result of such an attitude, metres have become more and more widely extended in their scope.

Finally it can be said that the attempt made here is intended to be historical rather than expository.

The bibliographies and the references can not be claimed to be exhaustive. But it would not perhaps be an exaggeration to say that a careful use has been made of the available works of the previous scholars as far as practicable. No stone has been left unturned with a view to making our conclusions based on sound footings.

With this prelude I place this thesis before the academic world and I hope it will speak to them for itself.

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CHAPTER I

SANSKRIT METRICS : ITS DIFFERENT STAGES OF EVOLUTION

1. SYSTEMS OF SANSKRIT METRICS

It is well known that Sanskrit metrics has emerged in the form of a branch of learning auxiliary to Vedic study, as the bulk of the recorded literature of the Veda is in the verse form. This has almost become inevitable as bearing on the Vedic practice being integrated with religion. The study of metrics has been so emphasized that it has been described as the support or the lower limb on which the body of the Veda rests.[1] That is why it has been felt that it is to be scrupulously studied and understood at par with the study of the main Veda.

The origin of this science is to be sought as mystical as that of the Veda itself. Like the vast multitudes of the Vedic literature it happened to be looked upon almost as "revealed" or "Apauruṣeya". It perhaps would not be an exaggeration if the very age when the first knowledge of metrics came into existence with metrical composition, is called the age of "revelation" of the metrical science. Chandaḥ as a Śāstra, in other words, prosody as a discipline is as old as the Ṛgveda itself. Besides, in the other Saṃhitās,

1. Ṛgvedopatghātaḥ —Eteṣāṃ Vedārthopakāriṇāṃ ṣaṇṇāṃ granthānāṃ Vedāṅgatvaṃ śikṣāyāṃ evamudiritara

Chandaḥ pādau tu vedasya
hastau kalpo'tha paṭhyate
Jyotiṣāmayanaṃ cakṣur
niruktaṃ śrotramucyate.

in the Brāhmaṇas, in the earlier Upaniṣads we meet numerous terms and passages relating to prosodical science, in which we find for the first time the real basis for the system of the metrics. The scientific speculation uttered through the liturgical performances in the age of Brāhmaṇa have been sorted out subjectwise in the age of Prātiśākhya, where the subjects dealt with have been given place in a single text.

The first evidence of the definite but somewhat crude activity in this direction can be found in well developed forms in these types of works, the sprout of which are already in the liturgical passages of the Brāhmaṇas. So the period in which this course of development can be noticed is to be described as the *formative stage of the prosodical science.*

Historic stages of the prosody begins with the Vedāṅga age when the single test or codex has been devoted for one specialised subject. This is found in the work of Vedāṅga chandaḥ sūtra, where however we found a comprehensive treatment of the Vedic and Skt. prosody. This is the only work which has been presented by tradition as serving the dual purpose ; representing the whole Vedāṅga chandaḥ as well as the earliest work on Skt. metrics. In the age following it, a number of works based on this sūtra work which are imbibed in the spirit and followed the manner of this very standard work came to be introduced.

For a long time we find no departure from this old school excepting a little modifications in the shape of slight elaborations of soma of the sūtras ; or by effecting some modifications of expressions here and there ; or by introducing certain forms of exposition. This sort of affairs persisted for a period extending over more than ten or eleven centuries and this can be said a fruitful creative stage which came to an end with the appearance of Vṛttaratnākara.

With the Vṛttaratnākara on the one hand and the works of Jaina writers on the other, begins the next period of

the history of Skt. metrics which is a comparatively brief one yet it deserves to be noted as a stage of creative genius.

In this stage no consideration has been paid to the Vedic works but there develops a tendency of absorbing non-classic elements in the fold of Skt. metrics.

Most of the works belonging to this period follow the tract of Vṛttaratnākara sometimes in the same stereotyped manner and phraseology differing from each other only on the issues of minor importance. This stage at the same time can be regarded as a stage of integrated principles where we find the slow departure from the dogmatic formalism of scholastic discipline, which sank to the level of conventionalism and stagnancy. Besides, it has been characterised by the appearance of a number of works like commentaries engaged in explaining and expanding the contents of the standard work.

The result of the integration can be discerned with a distinct mark in the period following it. Appearance of Prakrit Piṅgalam in the horizon of this period is to usher in a new era. Along with some independent works embodied after the fashion of Pkt. Piṅgalam with the various plentiful but inferior manuals in which new experiments were tried, new vein of thoughts were opened, a new order of writers were created, we have the third epoch of great fertility during which all the older ideas being crucially criticised are transmuted into things better suited to the needs of the new era.

Consequently, we have to meet with purely classical, proto-classical, non-classical works replenishing the necessary deficiencies regarding classical issues, new ideas conforming to none of the authorities.

This is the brief resume of the following chapter chiefly devoted to the establishing the course of development of the prosodical techniques dealt with in different manuals and the fruitful activity of the pioneer authors who predominantly

range over three long periods of history of Skt. metrics in the post-Vedāṅga age.

i) *The Age of the Revelation :*

Prosody as a discipline is as old as the Veda. One of the Ṛgvedic passages in course of giving us a somewhat fanciful account of the divine origin of the three Vedas mentioned the name of the supposed discipline.[1]

Gāyatrī and Triṣṭubh are mentioned by their very names in many verses of the Ṛgveda not only in the archaic portions[2] but also in other places where the said metres are eulogised as they have captured the heart of the people.[3]

Three metres have used in the respective three savanas.[4] Excellence of these three types have also been described in the Atharvaveda.

Seven metres have been recognized in many verses of the Ṛgveda[5] and it has also been stated that they are measured by the syllables.

1. Rv. X.90.9. Tasmādyajñāt Sarvahutaḥ Ṛcaḥ Sāmāni Yajñire chandāṁsi Yajñire tasmādyajustasmādjāyata
   Sāyaṇa Comm : Tasmādyajñāccahandāṁsi Gāyatrāyadini Yajñire.
2. Traiṣṭubhena bādhatā dyām. RV. V. 29.6.
   Imāmo Gāyatravartanim suṣṭutim. RV. VIII.38 6
3. Ubhe Vācauvadati sāmagā iva Gāyatram Traiṣṭubham cānurajati RV.II.4.31.
4. RV.I.164.23 ; Ath. Veda 18.1.17 VVRI edition.
5. Akṣareṇa mimite saptavāniḥ RV.I.164.24. catvāri śṛṅgā trayo asya pādāḥ dve śīrṣe sapta hastāso asya. cf. Sāyaṇa : Sapta hastāsaḥ sapta chandāṁsi hastā anuṣṭānasya mukhasādhanam RV.IV.58.3.
   Yajñānāṃ Saptamātaro Vedhāṁśāsata. RV. IX.102.4.
   Abhivāni ṛṣiṇām saptanūṣata. RV.IX.103.3
   Saptagrāmyāḥ paśavaḥ saptāraṇyaḥ, saptacchandāṁsi. T.S. II.4.6.2.

Seven metres with their respective designations and presiding deities have been referred to in their seriality in two consecutive verses in the tenth Maṇḍala.[1] Same verses have been repeated in the Atharvaveda, only with the difference that the 5th place has been allotted to the Paṅkti while the same place was given to Virā in the Ṛgveda.[2] Paṅkti has been described as the metre of five syllables (T. S. I, 7. 11. 2)

Pushā pañcākṣareṇa paṅktim udājayat. cf. T. Br.

Pañcākṣara Paṅktiḥ (II. 7. 10. 2).

Taittirīya Saṃhitā knew Virāj as containing thirty syllables i. e. two syllables less than that of Anuṣṭubh.[3]

In T. S. in addition, however, it has been laid down that Virāṭ has ten syllables, Virāṭa is food.[4] In Kāṭh S. XX we got the expression "asau vai svarād, iyam virāṭ". Besides the five metres, Gāyatrī, Triṣṭubh, Jagatī, Anuṣṭubh and the Paṅkti.[5] T, S. knew the name of the other metres such as Padapaṅkti, the Akṣarapaṅkti, the Vistāra Paṅkti metres.[6] Aticchandas has been described in T. S. as the highest of the

1. RV.X.130.4-5, III.3.3a. T.S. : Vasavastvā pravahantu gāyatreṇa chandāsagneḥ priyaṃ pātha upehi. Rudrāstva pravahantu traiṣṭubhena chandasendrasya priyaṃ pātha upehi cf. T.S.VI.1.1.4.
2. Ath. Veda.XIX.21.1. Gāyatryuṣṇiganuṣṭubha bṛhati paṅkti triṣṭubh jagati cf. RV.X.130. 4-5.
   Agneḥ gāyatry abhavat sayugvoṣṇihayā savitā sambabhūva
   Anuṣṭubhā soma ukthairmahasvānvṛhaspate Bṛhati Vācamavat.
   Virānmitravaruṇayo......
3. T.S.II.5.10.3 : Trimśadakṣarā Virādannam.
4. T.S.III.3.3.5. : Daśa sampadyante daśākṣarā virādannaṃ virādvirājyevannadye pratitiṣṭhati
   VS.IX.33 ; T.S.I.7.11.2. ; Kath. S.14.4. Varuṇo daśākṣareṇa virājam Udājayat.
5. Sādayamyapāṃ tvā pathesi, sādayāmi. Gāyatrīcchandastriṣṭupcchando Jagatīcchandonuṣṭupcchandaḥ Paṅkticchandaḥ. T.S.IV.3.1.d ; Pushāpañcakṣareṇa paṅktim udājayat T.S.I. 7.11.2.
6. Pādapaṅktiśchando' Kṣarapaṅktiśchando Vistārapaṅkticchandaḥ.

metres (VI. 1. 9. 3). But has been referred to in Vājasaneyī Saṃhitā (vs. XXIV. 12. 13). In another place, Kakubh, a new one, appeared with Bṛhatī, Śato Bṛhatī, Uṣṇiha and Virāja.[1] In the Brick sacrifice, bricks are addressed as metres and that the Risis are acquainted with various types of metres can be ascertained from the designation given to these bricks conceived of as metres.[2]

Respective Deities of the metres are also addressed.[3] In T. S. Śakkvari is no more eight syllabic seven padas metres but is one which consists of one Gāyatrī and one Triṣṭubh[4]. Isosyllabic nature of the Vedic verse is also referred to in the Ṛgvedic stanza, The very deṣignations of the stanzas according to the number of the constituent parts, i. e. Feet, appeared not only in later Vedas but also in the Ṛgveda. In T. S. however, in addition to Dvipadā, Tripadā and Catuṣpadā, we[5] get references of Saptapadā being the very mark of Śakkvari.[6] Here the pāda is used in the sense of the constituent parts rather than the fourth part of the verse.

In the Atharvaveda, and V. S. there are references of ṚC

1. T.S.3.1.6, 2, 3.
2. T.S. IV. 3.7. Also in VS.XIV.18.
   Mā chandaḥ, Pramāchandaḥ, Pratimāchando, Uṣṇihā chando, Triṣṭupchando, Jagatī chandah etc.
3. Vālo devatā Sūryo devatā Candramā devatā Vāsavo devatā Rudra devatā Āditya devatā Viśvodevā devatā.
   cf. Sāyaṇa : atra mā pramāpratimā śrovi savdādayaśchandoviśeṣāḥ kecid vede prasiddhāḥ kecillokesvapi prasiddhāḥ. He iṣṭake tvam Mānāmacchandorūpāpi.
4. T.S.II 6.2.6 ; Śat. Br. IX.3.1.17.16.
5. Vākena Vākam Dvipadā catuṣpadākṣareṇa mimite sapta vāṇiḥ. cf. Sāyaṇa : Pāda dvayo vaddha virāṭādicchandonivaddha mantrarūpeṇa, catuṣpadā pada catuṣṭayopetenanuṣṭuvedi mantrarūpeṇeti.
6. T.S.III.2.9.3-4. Tripadā gāyatrī gāyatraṃ prātaḥ savanaṃ catuṣpadā triṣṭubh......Saptapadā Śakvarī Śākkvara.
   T.S.V.2.11.a......Dvipadā ya catuṣpadā tripadā ya ca ṣaṭpadā sacchanda ya ca vicchandassūcībhissimyantū tvā. VS.XXIII.234.

and the half ṚC.[1] In T.S. there lies clear enumeration of the number of the syllables allotted for each pada in each metre.[2]

Elucidation of the terms used in the mantras are clearly made in another place where we find the term Vāsavaḥ indicating the number eight, Rudra the number eleven and the Āditya the twelve.[3]

Total number of the syllables of the chandas has also been described fully.[4]

The class of the metres without their pāda division, which appeared in later sūtra works and Prātiśākhyas got their treatment in T. S. The Daivichandaḥ is[5] the smallest or the junior-most. Asura chandaḥ is the largest or the senior-most. By the performance of the Ṣoḍośini sacrifice, the largest one is ousted by the smaller one. In another place it has been referred to that Indra won both the metres of the God and the Manuṣya of which syllables 1 and 3 belong to the former, 4 and 8 to the latter.[6] This Manuṣya chandaḥ is perhaps the another name for Prajāpati which contains 8 syllables.

1. Ath.V.IX.10.19. ṛcaḥ pādaṃ mātrayā kalpayanto ardharcena caklipur viśvam ejat. VS. 19.25 ardharicair ukthānāṃ rūpaṃ pādair āpnoti nividaḥ.
2. T.S.I.1.9. Vasavastavā parigṛhṇātu gāyatreṇa cchandasā Rudrastvā parigṛhṇātu traiṣṭubhena cchandasā Ādityastvā parigṛhṇātu jāgatenacchandasā. V.S.VIII.23.
3. T.S.6.5.2.3. Vāsavastā aṣṭakṣarā Gāyatrī, Ekādaśā Rudrā. Ekadaśakṣarā Triṣṭubh, Dvādaśāditya, Dvādaśākṣarā Jagatī. Prajāpatiranuṣṭubh.
4. T.S.II.5.10.3 caturviṁśadakṣarā Gāyatrī......Triṁśadakṣarā Virā dannam, Dvātriṁśadakṣarānuṣṭubh cchandasām pratiṣṭhā...... Ṣaṭtriṁśadakṣarā Bṛhatī Bārhataḥ. Catuścatvāriṁśadakṣarā Triṣṭubh......T.S.II.5.10.4......aṣṭacatvāriṁśadakṣarā Jagati.
5. T.S.VI.6.11.5. ; Kaniyāṁsi Vai deveṣu chandāṃsyās au jyāyāṁsya asureṣu. Te devāḥ kaniyasā chandasā jyayas chando' bhivyasaṃsantato.
6. T.S.V.4.8.5-6 Devacchandasām vā ekā tiśraśca manuṣyachandasām catasraścāṣṭau ca.

ii) Formative Stage :

The formative stage of history of the science of prosody begins with the age of the Brāhmaṇas and of the Āraṇyakas where along with the explanation of the sacrificial rituals we find discussions on matters of metrics in more elaborate form. Innumerable are the references. Verily T. Saṃhitā proclaims – "ṚC verses are limited, the Sāmanas are limited and the Yajur are limited but of the Brāhmaṇa there is no end".[1]

Ait. Br. knew the seven metres in which Virāṭ is absent and Paṅkti is installed.[2] 'Paṅkti vai parama virāṭ" – thus has been laid down by P. Br.[3] Śat. Br. too specially eulogized the three metres.[4] Ait. Br. too accepts these three metres as to be the Principal one.[5] In Brāhmaṇas and Āraṇyakas Virāṭ has assumed another new form having thirty three syllables.[6]

Thus the metre Virāṭ appears not in a single form as in the Ṛgveda. It is Virāṭ while it contains ten syllables, it is Uṣṇig and Gāyatrī as it has three padas ; while it contains eleven syllables it is like Triṣṭubh, but it becomes Anuṣṭubh while it has thirty three syllables (one more than Anuṣṭubh).[7] But in most places Virāṭ has been described as ten

1. T.S.VII.3.2. Parimitāḥ vā Ṛcaḥ Parimitāni sāmāni Parimitāni yajusyathaitasya vānto nāsti yad Brahmaṇ Tatpragṛṇato ācakṣīta sa pratigara.
2. Ait. Br. VIII 6.
3. Pañca. Br. XXIV.10.2.1.
4. Śat. Br. 12.2.2.21.
5. Ait. Br. I.11.3. P.75. B.I. ed. 1895. Etānivāvasarvāṇi chandāṁsi Gāyatraṃ Traiṣṭubhaṃ jāgatamanvanyānyetāni hi jajñe pratamāmiva kriyanta etaiharvā asya chandobhiryajātaḥ sarvaiscchandobbhiriṣṭhaṃ bhavati ya eva veda.
6. Ait. Br. I.1.6. ed. B.I. 1895. P. 53.
7. Ait. Ar. I.6. P. 53. ed. Satyavrata Sāmasramī.
"Atho pañca viryam vā etacchando yadvirāṭ yastripadā tenoṣṇiha Gāyatra, yadasya ekādaśākṣarāṇi padāni tena Triṣṭubh yadtrayas-triṃśadakṣarā tenānuṣṭubh.

syllabic.[1] In Śat. Bra.[2] it can be found as the 8th metre-i.e. a class by itself outside the seven metres. That which contains thirty syllables is Virāṭ and that which has thirty four syllables is Svarāṭ.[3] Pañca. Br.[4] described all the four Virājas number one is 10. sy. 2nd is 20 sy, 3rd is 30 sy, and the largest is the 40 syllabic. In Śat. Br. not only the seven metres with their respective number of syllables increased by four has been enumerated but the respective groups, Ekapadā, Dvipadā with 10 syllables and 20 syllables respectively, have been referred to.[5] Verily speaking Ekapadā contains ten syllables mostly, Paṅkti is pañcapadā.[6] Svarāṭ has thirty four syllables—two more than Anuṣṭubh.

No metre would be deprived of one or two syllables from the total number of syllables scheduled for them. Deficiency in no case can be accepted.[7] So with the help of the process of Sampad the deficiency of the number should be patched up. Śāṅk. Brāhmaṇa for the first time utilizes this.

Gradually, we become acquainted with the term "Virāj" a modified term of Virāṭ, which for technical use is applied

1. Catvāra tuyāgaḥ ṣaḍ Ṛcaḥ sā virāṭ daśinītadvirāji yajñam daśinyām ; Daśakṣara virāṭ vairājam . Ait.Br. XII.10 8. Sat. Br. IX. 4.3.6.ed. Weber. Daśabhavanti daśākṣarā virādvirādgnirdaśadiśo.
2. Śat. Br. X.1.2.9. Atha hotā sapta chandāṁsi śaṃsati caturuttarānyekarcāni Virādṣṭamāni.
3. Śat.Br.X.5.4.8. Yāni Triṃśad sā triṃsadakṣarā virādatha yāni trayastrimśadakṣarātha yāni catustriṁśat catustriṃśadakṣarā svarādatha. Śāṅk. Br. 17.1. Svarādvaitacchando Yatkiṃca catustriṃśadakṣaraṃ svarājyamenena.
4. Pañca. Br. 24.10.12.
5. Śat. Br. Tasyai vā etasyai sattriṁśadqkṣarayai bṛhatyai. Yāni prathamānyakṣarāṇi sā daśakṣaroaikapadātha yāni viṁśatiḥ sā viṃśatyakṣara dvipadātha......
6. Most of the Ekapadās are ten syllabic—cf. Vaimadyaḥ saika dasinimukhato virāṭ ; Pañca. 12.19. Pañcarccabhavati Pañca Padā Paṅkti.
7. Ait. Br. 1.1.6. Na va ekenākṣareṇa cchandāṃsi viyanti no dvābhyām yadvirāṭ.

for the classes which had excess number of letters i. e. 34 syllables and those which contain deficit number of syllables.[1] i. e., 30 syllabies. That is why the term "Virāṭ" has been explained by Yāska —Virājanād, Virādhanād Vā Viprāpanād Vā[2]...Virājanād saṁpūrṇakṣarā, Virādhanād unākṣarā, Viprāpanādadhikakṣarā. If there arises any anomaly in the preservation of the exact number of syllables, the process "Sampad" should be applied, the term has been used in the sense"creating exactness". That is why Sāyaṇa explains the very term used in the Ait. Br.[3] In the sense of "avoiding any anomalies arising". Pañcaviṃśa Brāhmaṇa is acquainted with the term Bhūrija.[4] In sutra works these terminologies assumed the form of technical terms. In Śan. Śr. Sūtra and Nidāna Sūtra instead of Virāṭ and Svarāṭ, there are the terms Nicṛd and Bhūrij.[5] The term "Sampada" receives an elaborate exposition in the Nidānasūtra and other later works. In the ṚK. Pr. we have a detailed explanation of the "four principles" that are to be applied for the restoration of the exact number in such

1. Śānk. Br.11.5. Saikonā Virāṭ dviranūktayā sampadi Virāṭ triranuktayaika virājamatyeti.
2. Devatā Adhyāyaḥ : VII.3.9. In Ṛk Prā. as a developed metrical terminology always refer to a kind of antasthāchandaḥ which has two syllables less.
3. Ait. Ār. too used the terms in the same sense V.2.5. Trayastṛca Gāyatrayaḥ Sampadoṣṇiha ; Saptasapta Gāyatrayaḥ Satvṣṇiho bhavanti. Tadāhuryathā Vāva stotrameva Śāstram. Ait. Br.II.55. P. 451. Gāyatrisu Sāmagā stuvata anuṣṭubham Hotājyam Saṁśati Kathamasya Gāyatryo anuśastā bhavantīti—"Sampadeti Vruyāt..." cf. Sāyaṇa—Anuṣṭupsu Gāyatritive Sampādite sati tayā "saṁpadā" Vaiyydhikaraṇyaparihārādanukulaśaṃsanaṃ bhavatīti parihāraṃ Vruyāt. Sampādanaprakāraṃ darśayati—P. 455. Ibid. Idem.
4. Pañca. Br. XII. 13.22. Atho vā eta ekapadā tryausara Vishoschando Bhūrijah Śakvaryyāḥ.
5. Śān. Śr.Sū. VII.27—Ekena dvyābhyām ityānūke nicṛdatirikto Bhūrik. Nidānasūtram—Ed. Kailāsnāth Bhāṭnagar. 1939. Atha nicṛd Bhūrij-athayā ekenakṣarenonāstā nicṛt, atha yā ekaṇa jāyasyāstā Bhūrijastānyetāni sarvāṇi tretā......

cases.[1] In more condensed form the process has been preserved by Vedāṅga chandaḥ "Iyādinā purāṇaḥ"[2] Ṛkprātiśākhya Ṛganukramaṇī and Vedāṅga chandaḥ—embrace all the terminologies discussed above. Virāṭ and Svarāṭ have been used for those metres which are deficient and in excess by two syllables respectively and Nicṛd and Bhūrij when by one syllable.[3] It is in the Śā. Śr. Sū we first meet with these terminologies, which culminate all the four terms under the two.[4]

The second group of metre beginning from Atijagatī is "Aticcahandas" group --it is that which is higher than first group or principal metres. Śat. Br. knew that all the principal metres belonged to this Aticchandas class.[5] Ait. Br. pointed out the metre of the Sūkta RV. 87.1-6[6] as Atijāgata[7] which belongs to Aticchandas group. In some interesting passage

1. Nidānasūtra VII.2 ; Ṛkprātiśākhya XVII. 14 ; Vyūhedekākṣaribhāvan Padesuneṣu Sampadi Kṣaipravarṇāṃśca samyogauvyveyāt sadṛśaiḥ svaraiḥ. Ṛganukramaṇi. 1 3 6. Macdonell. ed. Pādapūraṇārthaṃtukṣaiprasaṃyogaikakṣaribhavauvyuhet.
2. P. Ch. Sūtram II.3.
3. Ūnādhikensikena nicṛdbhūrijau--Ṛganukramaṇī Nicṛduṇādhikā Bhūrik 0=17.1 Ṛk Prātiśākhyam. Nicrinnipurvasya cṛteḥ iti nicṛt. Ni-carta-that. Weber exp'ains as "eingeschnitten" or (I.S.VIII.P.81), that has been cutdown. Nicṛt-cartati that means to insert. Bhavanād bhurij ucyate i.e. beladen ; to be loaded.
4. Ekene dvyābhyām ityanuke nicṛd atirikte bhūrik --Sā. Śr. Sūtra VII. 27.
5. Śat.Br.3 3.2.11 Aticchandasā mimite esā vai sarvānicchandāṁsi Yadaticchandastathohasyaisa sarvaireva cchandobhirmito bhavati tasmādaticchandasā mimite cf. Sāyaṇa—Aticchandaseti astiratiśakvari vāsyacchandaḥ ato' ticchandastvam. Etasmin pari paritygenā dhaṣṭānām cchandasāmutpattoḥ sarvacchandastvam.
6. RV.V.87. 1-6 Evayā mārutam.
7. Ait. Br. V. 4.4. B. I. Vol. III. P. 374. Taṃ nyūṁkaytyannaṃ vai nyuṅkonnādyame vāsmiṁstaddadhāti sa jāgata vātijāgato vā sarvaṃ vā idaṃ jāgatam vātijāgataṃ.

Aticchandas are described as belly which devoured up all the metres and inasmuch as it does so, it is called "Aticchandas" —then mystically Aticchandas; for the Gods love to use mystically.[1]

This class of metre is called Aticchandaḥ, because it is made of the essence of the principal metres beginning with Gāyatrī and it contains more syllables than those of the principal group.[2]

For the higher seven metres, Brāhmaṇas took scarcely notice except in a very restricted cases—in Śat. Br. VI. 7.25. We meet with the use of the term Vikṛti.[3] In other two place i. e. VI. 7. 2.9 we saw the terms used. The commentators while explaining the passage referred to the given metre as Kṛti. But it would be counted as 73 syllables against the Vikṛti which consists of 88 syllables and Kṛti which has only 80 syllables.

Besides these Aticchandas, Pañca Viṃśa Brāhmaṇa knew of other metres, one of which is Śatobṛhatī named by Piṅgala as Tāṇḍinaḥ.[4] Tāṇḍya Brāhmaṇa eulogised it as the powerful metre by which the Gods acquired the world.[5] The detail of this metre has been given in the following declaration where it has been described as a metre of 36 syllables. In three pādas the given syllables have been distributed,

1. Śat. Br. VIII.6.2.13. Udaramaticchandaḥ ! Paśavo vai chandaṃsyamnāmapaśava Udaraṃ vānnamatyudaraṃ hi vā'nnamatti tasmādya dodaramannam prāpnotyatha Tajjagdham yātayāmanūpam bhavati tadyadeṣā paśuṃśchandāṃsyatti tasmādatticchanda aticchandā ha vai tāmatichandā.
2. Ait. Br. IV. 1.2. P. 255. B.I. Vol.II. Chandasāṃ vai yo rasotyakṣaratso'ticchandasaḥ mābhyatyakṣarattadaticchandaso'ticchandastvaṃ sarvebhyo vā eṣā cchandobhyāḥ ṣaṇṇirmito......
3. Ethainām ato vikṛtyo vikoroti......VI.7.2 5.
4. III.36. P. Ch.Sū. B.I. vide III. 35, Tribhirjāgatairmahā Bṛhatī.
5. Pañca. Br. XVI. 11.9.—Satobṛhatya vai Devā imānlokān vyāpnu......

having 12 syllables in each.[1]

Pañca Br. describes the respective syllables of the Daivī and Āsurī metre and also shows how Prajāpati came into being between the aforesaid metres, Prajāpati became Anuṣṭubh, i. e. contains 8 syllables – thus laid down the same Brāhmaṇa.[2] Augmentation of syllable in case of Daivī and diminution of the same in case of Āsuri has also been described incidentally. In Nidānasūtra for the first time develops another new form of Prajāpati which too begins from the number eight. Pañca Br. yarns out a number of interesting stories in connection with the respective number of syllables of the group.

The Gods and the Asuras were in perpetual conflict, they could not decide the issue. Asura finding no way, became metre and concealed themselves. The Gods when came to know this, took the initial of the given mantra and defeated the Asuras. Most noteworthy fact in this place is that the given metre contains 15 syllables.[3] Respective syllables of the Prajāpaticchandaḥ also has been hinted in Pañca. Br. "Kayānaścitra abhuvaditi karatyastena prājāpatyaḥ kohi ..···" "Kayānascitra abhuva" consists of eight syllables.

The sum total of the three groups[4] Daivī, Āsura and

1. Pañca. Br. XVI.11.10.
Ta vā etā Gāyatro Yāstripadā stena Gāyatryastā vā etā Jâgatyo Yaddvādaśakṣarāṇi padāni tena Jagatyastā vā etā Bṛhatyo yat ṣaṭtriṁśadakṣarāstena Bṛhatyaḥ.

2 Ekākṣaraṃ vai Devānāmavamam chandaḥ āsīt saptākṣaram paramaṃ navākṣaramasurānāmavamam chandaḥ āsit pañcadaśākṣaram paramam devāśca vāsurā......tān Prajāpativānuṣṭubhobhutvā.

3. Pañca. Br. VIII.6.6 "Yajña vo agnaye girā ca dakṣasc pravayamau' "tanjātavedasampriyammitrannasamsisamiti...the metre... "Yajña... Pravayam"

4. Ṛk Prātiśākhya–XVI.4 ed. P.N. Sastri. 1927. The classification of metre without their pada division has been elaborately dealt by a late century comm. on P. Ch. Sūtra, who categorised it under

Prājāpatya is to constitute the Ārṣīcchandaḥ. To Nidāna sūtra[1] too are known these groups, Prātiśākhya[2] adds another group Brāhmī which is the culmination of Ārci, Yājuṣī and Sāmni. But all the manuals are concerned with the Ārṣī Chandaḥ. Subsequent manuals[3] dealt with these topics, follows Ṛkprātiśākhya faithfully. As Anukramaṇī is directly concerned with the Ārṣicchandaḥ it avoids this issue.[4]

The respective deities that have been enumerated in Śat. Br.[5] are somewhat in elaborated forms. Some of them is slightly changed. The same Brāhmaṇa pointed out direct relation of Gāyatrī with Agni[6]. Viśvedevā which has been mentioned as the deity of Jagatī in the Ṛgveda and other manuals of the late century is in Śat. Bra. the deity of Anuṣṭubh and is replaced by Āditya.[7] Besides, the deities of other metres, such as Dvipadā Vichhandaḥ, Aticchandaḥ have been recorded. Viṣṇu has been described as the deity of Dvipadā against Prātīsākhya[8] which however lays down

the prose metre. Because after the treatment of it the ch. III begins with the sūtra "Pāda" Vide Bhāṣyarāja—ASB.III.A.76. Fol. 12b-13A. Atra vaidikam gadya dvividham nirupapada...Fol. 13a. Saduttara Ṣaṭakṣaraparyantamekaikakṣarābhi Vṛddhyā catuḥśatavidham......dvitīyam in dvividham niraṁśaṃ sāṁśam ceti : Tatraniraṁśaṃ saḍvidhaṃ devasuraprajapātiyajuṣamarcabhedāt Sāṃśam dvidam Ārṣam Brahmaṇ ca —Hang's assumption is that the nomenclature Gāyatriāsuri, Uṣṇihāsuri, Paṅktiāsuri have got reference to the Avestan Gathas where one can get 15, 14 and 11 syllables (vide I.S.VIII.F.N. 232).

1. Nidāna Sūtra VI. 8-14. Ed. Weber. I.S. VIII. P. 114.
2. Ṛk Prātiśākhya—XVI. 7.
3. P. Ch. Sūtra II.3-16 ed. B.I.
4. cf. Ṛk. Prātiśākhya—XVI.5 Ṛṣicchandāṁsi taiḥ prāyo mantraḥ ślokaścavartate.
5. Śat. Br.X.III.4.1.13.
6. Śat. Br.II.2. 1. 17. Gāyatram agenścchandaḥ VI.2.1.22. Gāyatrognitaḥ......
7. Śat. Br. 10.3.11.
8. Ṛk. Br. XVII 7.

Puruṣam, the earliest reference of which can be found in Pañca Br[1]. Puruṣam is Dvipadā. Bṛhaddevatā too follows this whole-heartedly.[2] Indra is the deity of both metres[3], Paṅkti and Triṣṭubh. Śat. Br. however speaks otherwise about Paṅkti.[4] Piṅgala lays that the deity of Paṅkti is Mitrāvaruṇau, which however has been prescribed for Virāṭ from the age of Ṛgveda, when the conception of Svarāja has not been developed.[5] That is why in Bṛhaddevatā[6] we find Mitrāvāruṇau as the deities of Virāṭ and Svarāt. Ṛk Prā. and Bṛhaddevatā are in agreement with the enumeration of Śat. Br. for the position of deities of the metres Aticchandaḥ and Bicchandaḥ as being Prajāpati and Vāyu.[7]

It is in the formative stage the application of the metrical units for the definition of the metres and the use of the terminologies for the numbers have been introduced in very crude manner, that has been subtly hinted at in the T.S.[8] Ṛk Prā. laid down the rule that unit of eight syllables and ten syllables can be named as Gāyatrī and Virāji and those of eleven and twelve as Triṣṭubh, Jagatī respectively.[9] But these

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1. Pañca. Br. XIII. 4.2. Diśaḥ pañcapadā dadharatun Ṣaṭpadā chandāṁsi sapta padā puruṣa dvipadā XIII.12.2. Udanayata eva kāryaḥ puruṣo vai Dvipadāḥ protiṣṭayai.
2. Bṛhaddevata. VIII. 109—Paurasyo Dvipadā sarvā Brāhmi ekapadā smṛtaḥ.
3. Br. Devatā. VIII. 106—Pāṅktayastriṣṭubhaścaiva Vidyādaindryaśca sarvaśaḥ Ṛk. Prā. XVIII. 6......Napaṅkteḥ sātuvāsavi.
4. Śat. Br. X.3.4.10. Paṅktiśchando Māruto Devatā.
5. Ṛgveda. X. 130.5.
6. Bṛhaddevatā VIII. 107. Virājaścaiva Mitrasya svarāja varuṇasya ca.
7. Śat. Br. X.3.4.7.—Atiścchandacchandaḥ Praiāpati Devatā. Br. Dev. VIII—Yāstvaticchandasaḥ kascit tāḥ prajāpati Devatāḥ. vicchandasastu vāyavya......
   Ṛk. Prā XVIII.7—Prājāpatya tvaticchandaḥ vicchandaḥ vāyudevatā.
8. See Infra—footnote (21).
9. Pādau Gāyatrau vairājavaṣṭakṣaradaśākṣarau Ekādaśidvādaśinām vidyāttraiṣṭubha jāgatau.

terms have been applied in very restricted cases in Ṛk Prā.[1] whereas in Sarvānukramaṇī there are saṃjñā, therefore these ought to be applied in a good many cases.[2] This has been more figuratively described by Piṅgala, viz. Gāyatra vasavaḥ, Jāgatya ādityaḥ, Virāja diśaḥ[3] Piṅgala utilised these saṃjñā in all the sutras. In addition, we are acquainted with two other terms Ṛtu and Ṛṣi—indicating the number six and seven, respectively These two cannot be found in earlier manuals.[4]

Prāya, Akṣara and Vṛtta—among these constituent elements of a pāda, vṛtta is the most indispensable factor. Neither any Brāhmaṇa nor Sān Śr. Sū took notice of it. It is in Nidānasūtra[5] that it has been recognized for the first time. The penultimate syllable of the eight and twelve syllabled pada would contain the eight syllables and those of 10 and 11 syllables have the heavy ones.[6] Other padas are to be composed of very recast of these pādas mentioned above.[7] Yādavaprakāśa, commentator of P. ch su. explains it more elaborately—"Guruvṛttitvāni" is that by which the penultimate has the heavy syllable.[8]

1. Ṛk Prā.XVI.43. Vairājajāgataiḥ pādau......
2. Ṛgnukramaṇī—III.10-14.
   Tatra Daśaikadaśā dvādaśākṣarāṇam vairāja Traiṣṭubhajāgata iti saṁjñā. Anādeśecaṣṭakṣarā pādaḥ.
   V.4—Traiṣṭubhajagatacatuṣkāḥ kakubhnyaṁkuśirā
   VI.3—Jāgatavaṣṭakaśca kṛtiḥ......etc.
3. Piṅg. Ch. Sūt.III.4.6.
4. Ādyam catuṣpadārtubhiḥ—P.Ch.Sū.III 8. Kvacittṛpadārṣibhiḥ—P.Ch.Sū.III. 9.
5. Athātu vṛttipradeśo......
   Nidānasūtra 1.19 Etaiḥ khalu chandāṁsi vartante.
6. XVII.21 22 Ṛk Prātiśākhya.
7. XVII. 23. Ibid. Estaiśchandāṁsi Vartante Sarvānyairato'lpaśaḥ Etadvikāra evānye sarve tu prākṛtā samāḥ.
8. Bhāṣya on the sūtra III.6. P. Ch. Sūtra Guruvṛttitvam copottam-asyakṣarasya gurutvam. Eṣa eva gurulaghuvinyāso vaidikeṣu chandaḥsu Vṛttirvṛttamiti cābhidhiyate athaparam vṛttilakṣaṇaṃ Ekādaśākṣaradvādaśākṣarā ṣaṣṭham navam cakṣaraṃ laghueva syāt. Aṣṭamam daśamañcaiva gurveva syāt. Tathāṣṭakṣarasya padasya pañcamam saptamam laghveva syāt ṣaṣṭham gurveva syāt.

The conceptions of vṛtti or vṛtta in its two forms, the laghuvṛtti and the guruvṛtti depend wholly on the shortness and the length of the vowels. As the "Chandaḥ Puruṣa" is[1] made of the syllables we should see how the Akṣara appeared in the consecutive manuals.

In Brāhmaṇas the term Akṣara is indestructible, imperishable because of its syllabic quantity.[2] That is why Śat. Br. lays down that in chandapāda, the number of syllable should neither be less nor more. Sometimes this word "Akṣaram"[3] connotes the term Alphabet. Thus the word "oṃ" has been described as Tryakṣaram, what contains three alphabets and nor the syllables. Akṣaram comprises both types of svaras, Dīrghas and Hrasvas.[4] All the Prātiśākhyas knew the relative weight and volume of these two types. Brāhmaṇas made only passing reference to them.[5] Excepting the Nidānasūtra all the sūtra works are silent about it. Lāt. Śr. Śū. however speaks of only Akāram which is heavy.[6] T. P. recognises Ṛ and L as the specimens of Hrasva[7] and Piṅgala

1. Chandah puruṣa iti ye........ akṣara samanmaya eve......Taittiriya. III. 2.3.4.
2. Ait. Br. II.5.5. Navā ekenakṣareṇa chandāṃsi viyantina dvābhyām. Śat. Br. VIII 6,2, 3,-kakubham catvāri catvaryakṣryadāyāti. Pañca. Br. X. 5.9 aṣṭabhih vā akṣarairanuṣṭup...... etc.
3. Ait. Br. Keith JAOS. XVI. 1.3.4. Eṣa vā akṣarameṣā hyebhyaḥ sarvebhyaḥ bhutebhyaḥ kṣarati na cainamatikṣaranti tasmādakṣaram tasmakṣaramityacakṣata etemeva santam.
4. Ṛk Prātiśākhyam—I.14. O ja hrasvāh saptamāntāḥ svrānāṃ Anye dirghā ubhaye tvakṣarāṇi cf. XVIII. 17. Ibid. Savyañjanah sānusvaraṃ suddovāpisvorokṣaraṃ.
5. Śat. Br. XIII. 2,2,10,11. Laghubhiḥ Sāmabhiḥ Gurubhiḥ Sāmabhiḥ. These laghu and guru has been used in the sense of heavy syllable and light syllable.
6. Lāt. Śr.Sū, VII.II. II Akāram tvacaryastam
7. Taitt. Prā. 1. 31, Ṛkāralakarau hrasvau.

adopted this mode of expression.[1] Two Hrasvas are equivalent to one Dīrgha and a consonant has half the quantity of a Hrasva.[2] And those syllables which end with Vyañjanaṃ, those which are Dīrghas and those which are before the conjunct consonant are to be counted as heavy and the rest is light.[3] Athav. Prāt. echoed this but quite in an elaborate manner and added that at the end of the pada the syllable will be heavy.[4] Taittiriya restricts the heaviness to such final syllable as ends with a consonant. Ṛk. Prā. makes no mention of this case. It has been more clearly put down by the Vāj. Prā.[5] The sūtra "mātrā ca"—thus introduced Vāj. Prā.[6] Ath. Prā. too adopts it. Verily speaking for the use of correct pronunciation the knowledge of quantity of the vowel i. e. mātrā is necessary, that is why the Prātiśākhyas dealt with them.

We may close our survey by adding a few notes on the Arithmetical formulas which got their primary references in the Brāhmaṇas and on the Process of law of permutation, and combination, discerned in the pāda arrangement of the Vedic manual makers. Finally in the close of the chapter, we would show how these Pāda arrangements in the Vedic metres are in harmony with the designations given to them.

Mathematical calculations made in the Brāhmaṇas got

1. P.Ch. Sūtra —Gr. I.1.9.
2. Dvistāvāndirghaḥ 1.35. Hrasvārdhakālam vyañjanaṃ 1.37 Taitt.Prā.
3. Taitt. Prā. XX.10.14. Yadvyañjanāntam yadu cāpi Dīrgham Saṁjogapurvaṃ ca .tathānunāsikaṃ etān sarvāṇi gurūni vidyā ca śeṣanyato'nyāni tato laghuṃ.
4. Hrasvam Laghusaṁjoye 1// 51 Athav. Prā.
   Gurvanyat 1 // 52 Anunāsikaṃ ca 1 // 52
   Padānte ca 1 // 54.
5. Amātrasvara Hrasva—1 // 55. Vāj. Prā.
6. 1 // 56 cf. Ubhaṭa Bhāṣya. Mātrāca yatra śruate tatra akārakālo mātrāvarṇaḥ pratyetyavyah. Hrasva mātreti paryāyavetyarthaḥ Athv. Prā. I. 59—Ekamātro Hrasvaḥ I.61. Dvimātro Dīrgaḥ.

their codification through the formulas. Ait. Brā.[1] laid down, 16 Gāyatrī verses are equal to 12 Anuṣṭubhas. Ait.[2] Ār. dilates that the thousand Bṛhatī should be substituted by one thousand and one hundred twenty five Anuṣṭubh because, they are equal in their number. In Pañca. Br.[3] on the other hand, we got that if one Gāyatrī has been added to three Uṣṇiḥ one should have three Bṛhatīs.

Gāyatrī and Jāgata, Uṣṇik and Triṣṭubh, Paṅkti and Anuṣṭubh are equal to two Bṛhatīs,[4] seven Gāyatrīs are completed in six Uṣṇih —laid down by Ait. Ār.[5] Similarly, it can be shown that eleven Jāgatis are equal to twelve Triṣṭubh. This calculation has been recommended in Sūtra literature and got a formula in Śāṅ. Śr. Sū[6] Śat Br. too show that 12000 Bṛhatī is equal to 208000 Paṅkti.[7]

Lastly, it can be shown that the very physical forms of

1. Saptaitā anuṣṭubhaśtāstrḥ prathamayā Triuttamayikadaśe bhavanti virāṭ Yājyā Dvādasi na vā ekenakṣareṇa chandāṁsi viyanti......... hāsyā nuṣṭubaireva pratipād ya mānasya viyant Gāyatro' nuśaste bhavanti.
2. II.3.6. Tadvā idaṃ Bṛhati sahasraṃ sampannaṃ tasya va etasyo Bṛhati sahasrasya sampanna syaikādasanuṣṭubhaṃ śatani bhavanti pañcaviṃśati scānuṣṭubh —36 × 1000 = 1125 × 32 = 36000.
3. Pañca Br. IV.4.3. Tisraḥ Uṣṇihaḥ syrekā Gāyatrī tā trisro Bhratyo bhavanti. 28 × 3 + 24 = 108 = 36 × 3.
4. Pañca Br. VII.4.5.
Gāyatrijagatam dve Bṛhatya uṣṇik Triṣṭubham ca dve paṅktyanuṣṭubham — Ga ÷ ja — 24 + 48 = 72 = 2Bṛhati.
Uṣṇik + Tris — 28 + 44 = 72
Anu + Paṅk — 32 + 40 = 72.
5. Ait. Ara. V. 2. 5. Gāyatrayaḥ Sampadoṣṇiha Sapta Gāyatrayaḥ Ṣaṭvoṣṇiha bhavanti 7 × 24 = 6 × 28 = 168.
6. Sampadya padabhāgenāhāryaracah sammitastasya padabhāgena sampannaḥ cf. Sāyana......Tadyathā Bṛhatyām Sampadyaitavya yam navabhigāyatribhiḥ saḍbṛhatyo bhavonti tathā navabhiruṣṇigbhiḥ saptabṛhatya ityevamādi yogyam Sā. Śr. Sū VII.27 29,
7. Śat. Brā. X.4.?.23

some metres be speaks of the significance of the names given to them.

Gāyatrī can be etymologically defined, Gāyate va stutikarmmaṇaḥ[1] by which the Gods are eulogised. Uṇīg[2] "utsnāta bhavanti" that has been overflowed by the excess of the number of syllables than Gāyatrī. The syllabic arrangement of the Uṣṇiḥ comprising two eight syllabic pâdas preceded by the 12 syllabic one[3]—reminds us of the Turban whose back portion is somewhat uplevelled. That is why Yāska describes it "upamā nivandhamuṣṇīṣavativa bhavanti." Likewise, Anuṣṭubh is the enlarged form of Gāyatrī, because the "ṣṭubh" has root verb "stamp" which means "to step".[4]

Equally, can the metre Kakubh be referred to, the very figure of which has been represented by its very syllabic arrangement.[5] Kakup is that which possesses a heap on the back "kakuviti pṛṣṭhe samunnataḥ pradeśaḥ yacca kubjasyaiva bhavanti".[6] Bṛhatī parivahanāt"—Bṛhatī is the metre which contains excess syllables than Anuṣṭubh,[7] Triṣṭubh is the "Tīrṇatamā cchandaḥ"—exceeds Gāyatrī and other metres by the number of uses. It contains three junctures like thunderbolt. These three thunderbolts can be explained as the three blocks of rhythm conceived by the modern scholars.[8]

1. Nirukta VII.3.6.
2. VII.3.7. Nirukta
3. Uṣṇiggāyatrau Jāgataśca 3. 18 P. Ch. Sūtra. XVI.20.Ṛk Prā.
4. Anuṣṭubh anuṣṭubhonād Gāyatrīm eva Tripadām satim caturthena pādenānuṣṭubha iti ca Brāhmaṇam. Here stem verb is "stubh" from "ṣṭambh" which signifies 'to step", not from "stu" which means "to praise".
5. Ṛk. XVI. 21=8—12—8. kakup kubjeśca kujatervā ubjaterva.
6. Nirukta—VII.3.8.
7. Bṛhati Bṛṇhater vṛddhikarmano.
8. Triṣṭup stabati iti uttarapadā kā tu tritā syattirṇatamacchandastrivṛd vajra......Nirukta. VIII. 3.8.

Pipīlikāmadhyā whose very form is made of the syllabic units, has its middle part always thinner than the two sides.[1] The ants have middle portion lowered. That is why Yāska laid down "pipilikāmadyetyaupamikam".[2] Besides, we can refer to "nyaṅkuśārini" just beautiful like a small graceful softed antelope. "Nāgi"[3] serpent like form having two nine syllabic pada preceded by one six syllabic. Vārāhi a female bearform naturally whose forepart is pointed, The[4] very syllabic arrangement of the said metre told such "Yavamadhyā" forms a class by itself whose middle part is thick like Barley.[5] "Vardhamāna" is the padas with the augmented syllables.[6] Tanuśira whose head is lean has pada form −11+11+6.[7]

In the foregoing pages an attempt has been made to give a connected account of the early speculations on the Vedic metrics that started as early as the Vedic period and on the basis of the facts available to us it has been shown that these early speculations are actually the precursors of what turned up as a result of the efforts of the metricists belonging to the subsequent ages. Incidentally the relation between the Vedic and the classical metrics has also been examined in its proper perspective.

We shall now proceed on to consider the history of development of Skt. prosody which begins with the remarkable

1. Uṣṇiḥ—Pipilikāmadhyā = 11—6—11
   Anuṣṭubh— „ = 12—8—12
   Bṛhatı— „ = 13—8—13
2. Nirukta VII.3.9. cf. Sāyaṇa :—Madhyālpakṣarā pāda yā sā pipilikāmadhyeva-bhava-i-pipilikāsvarūpa.
3. Piṅg. Ch. Su.III. 12=Dvau Navakau ṣaṭkaśca sā Nāgi.
4. Ibid, III.13 Viparitā vārāhi.
5. Ṛk Prā—XVI 48=8—8—12—8—8
   Ibid, XVI. 18=7—10—7.
6. Ibid, XVI. 16=6—7—8
7. Ṛk. Prātisākhya—XVI.25.

treatise ascribed to Piṅgala, the only recognised work on Vedāṅga chandaḥ that also includes in its scope the consideration of the classical metres along with the Vedic ones.

Standardisation of the entire scheme of the Vedic metrics seems to be finalised in this work by harmonising the divergent trends of earlier speculations in a comprehensive scheme of integration.

Looking at chronologically it may be said that the period of development of Skt. metrics, roughly speaking, extends over two thousand years, that is, from 2nd century B. C. to 1800 A. D.

It is quite natural that the growth did not run in a smooth line in its process of development through this long period and for the convenience of our study we shall have to divide this course of history into several well defined periods.

This would enable us to settle its relative chronology as a workable basis for a historical treatment. Broadly speaking, there are three clearly discernible stages of this long standing history of systemisation of Skt. metrics that may be summed up as follows:—The first stage begins as we have said before with Piṅgala and it ends with the Vṛttaratnākara of Kedārabhaṭṭa. This one is followed by a period which ends with Pkt. Piṅgala and the last one extends to the period when Jagannātha Kavirāja came into field with his works on metrics.

1) -The first stage of the history of Skt. metrics starts with Piṅgala and ends with Vṛttaratnākara. This period is characterized as the most creative age in which different schools with their different trends came into existence and in consideration of the general outlines of their approach it appears there were at least three schools. These schools, submitting to the great authority in the fundamentals, differ ni minor details.

A bird's eye survey of the methodology and the contents of the extant manuals would show that Piṅgala had a circle of his followers up to the end of the 10th century. These followers had their own way to establish and to propagate the theories but could not escape the influence of the great master.

Obviously the immediate followers are generally of more orthodox type than their successors and tried to imitate the great innovator at every step. Among them can be named Jayaveda, the anonymous compiler of the chapters of Agnipurāṇa dealing with metrics. For a long time, we find no departure from the old school in the acceptance of the terminologies in their fundamentals.

This trend continued for a period extending more than ten centuries and included some of the new schools in the field like those of Bharata and Jānāśrayī.

The first thing that will strike a careful observer is that the chapters II, III and a part of the IVth chapter of Piṅgala's cchanda sūtra deal exclusively with the Vedic metrics having no organic relation with the rest of the work. The chapter of Saṃjñā has no function in its bearing to the Vedic metrics because, the sutras 1-7 of the chapter III are directly connected with Saṃjñā Paribhāṣā applicable to the Vedic metrics only. Jayadeva however is complete in the treatment of the Vedic metres within the three chapters. The Piṅgala ch. sū. seems to have been preserved in two recensions. The first recension is a bigger one containing a few more sūtras that are not traceable in other ones. Yādavaprakāśa the earliest of the extant commentator, generally preserves the faithful readings which have been acknowledged by the subsequent writers and the commentators.

Halāyudha has left out certain sūtras regarding the metres below the Gāyatrī class—which is read as one sūtra by

Yādavaprakāśa,[1] as three sūtras by Bhāṣyarāja[2] and as five sūtras by Sadguruśiṣya[3]—one in ch. VI.16. which Yādavaprakāśa includes as the 1st sūtra of 11 syllabled metres. Whereas Bhāṣyarāja reads as the last sūtra of the 10 syllabled class;—one more sūtra has been noted by Halāyudha, but not included that is 12 sūtra of ch. VIII[4]. From Jayadeva onwards all writers even, Jānāśrayī who follow Piṅgala recognize this pratyaya. Bhāṣyarāja noted this and accused Halāyudha of not having dealt with it. Certain sūtras—i.e. III 65, III 66 and VIII 14 are acknowledged by all as belong to chandaḥ sūtra. But Halāyudha did not admit this and added eighteen sūtras in ch. VIII, all in a series which did not form part of the original number of sūtras varies in different commentaries. Bhāṣyarāja contains three hundred whereas Yādavaprakāśa and Halāyudha recommended two hundred eighty eight and three hundred nine sūtras respectively.[5]

Jayaveda and Agnipurāṇa, the immediate followers of Piṅgala, deal with the Vedic metres. The Nāṭyaśāstra and Jānāśrayī left out the Vedic metres from their purview but they took up the Vedic terminologies and made an endeavour to apply them to Laukika metres possibly with a view to tracing the connecting link.

1. Yad.—Uktaṃ Sāti madhyam pratiṣṭhā tu ca. MS.No. 275 (9.1.22).
2. Where Bhāṣyarāja Fol. 50b—Sunā Pratiṣṭhā madhyā Sāti Uktā. Fol. 51a Etāni Sūtrāni Vṛttikṛtā Vismṛtāni.
3. Etānyapi bhagavatā Piṅgalanāgena sutryante I uktam, Sati I madhyam I Pratiṣṭhā Su.ca.I. Catusatamutkṛtiḥ......Prakṛtyā Ceti —Vedārthadīpikā. P.76.
4. VIII.13. Ekona'dhvā. Bhāṣya—Fol. 119. Idam Sutrampasyat to Vṛttikṛto'dhvayoga Sutrakāreṇa noktā ityukti Bhramādvadheya. N.B.—This sutra in all probability is a later addition. About this we would speak later.
5. Jay.Ch.VIII. 12. Chinnavṛttāṅgulavyāptīradhva yogaḥ prakīrtitaḥ. J K: Ch. VIII. 11, Saṁkhyānāmadhvayogaścetyuktam pratyaya Ṣaṭkaṃ.

Nāṭyaśāstra recommends however that all the syllabic metres fall into three classes such as divine, human and semidivine[1]. The first group comprising seven principal metres from Gāyatrī to Jagatī belongs to divine or divyo class. Abhinavagupta thinks that these metres are found generally in the Stotra and Śāstra.

The Aticchanda group of metres has been grouped as Divyetara and the third group on the other hand comprises the rest. A passage in NS describing the scope of metrics— i. e. Sampadvirāma[2] pādaśca devatā sthānamakṣaram varṇaḥ[3] svara vidhivṛttamiti chandogatovidhiḥ—of which the issues of Sampad. Devatā and Sthānam are purely Vedic and NS had nothing to do with them.

But these are mentioned perhaps by the way of the customary observance of the tradition which the "fifth veda" could not possibly escape when it took up the metrics for its consideration. It is noteworthy in this connection that Piṅgala the pioneer of the Skt metricist has left for us a systematic record of that age old tradition and it is obvious NS being belonged to the orthodox period followed the tradition represented by Piṅgala.

The issue of ten sūtras[4] or ten varṇas[5] in Piṅgala ch.

1. Divyo Divyetaraścaiva Divyamanuṣa eva ca. XIV.113. Gos. 68. Vide. Abhinavagupta—Prathama iti Stotraśāstraṣu saptanameva Chandasām Vahulyena darśanāt. Devastutyādau daivesu vaktasvayamgana ityarthaḥ Gaṇa iti dvitiya divyahivṛttau gaṇa ityarthaḥ. Tena mānuṣesu vaktravapam prāyeṇa 1. Tṛtiyastu divyamānuṣesu ca rāmādiṣu narapatisu ca.
2. Nāṭya Śāstra XIV. 102.
3. Vide note="Śvetādaya iti Prātiśākhyadau Chandāṁsi Vividha varṇam kṛta tıda upayogāt nolikhitam"—P.246. Gos. 68.
4. Bhāṣyarāja—F.2a. Sri dākṣisarsigarbham kandam piṅgalanalakam II dośasūtrivilaprotamasad—vyākhyāna kaṇṭhankam—etc.
5. Yā Pra. on I. 15. Fol.4 Yaddaśāvarnam tena daśapadārthan gaṇan Saṅgāḥ Sampadam Devatāḥ Svarāḥ Svarān gotrāni-varṇān, gurulaghu........

sūtra has been dealt with in different way by various commentators from the standpoint of their bearing to Śāstra in general. Practically in the body of the Śāstra there are more than ten sūtras essential for the understanding of the Śāstra. But there exist also ten varṇas which like ten quarters pervaded the whole world. These ten sūtras or varṇas point at the efficacy of a grounding in the ten categories.

Nāṭyaśāstra also maintained the tradition by nothing this ten fundamental requisites of which we made mention before.

Incidentally, Jānāśrayī which made extensive treatment of these because of their importance in the understanding of the "modus operandi" of metres must be mentioned.

Practically the incidence of the number ten has a particular bearing in the case of Piṅgala's ch. sūtra, an integrated work on Vaidika and Laukika chandas.

These ten requisites are—(a) Gana (metrical units) (b) Saṁjñā (appellations) (c) Sampad - the process of resolution in case of the Vedic metres which Abhinava tries to show that it is applicable only to Vedic Verse or prototype in Kāvya.[1] But Jānāśrayī who left out of consideration the Vedic metrics in its sphere, places the illustrative Laukika verses in which that process has been applied.[2] Of the rest the four are (d) Devata (deity), (e) svara, (f) gotra and (g) varṇa have the direct bearing to the Vedic metres. Bharata includes among these the sthānam—which has not been recognised by Yā. Pr. In NS it comprises two categories—Śarīrasthānam and Digāśrayasthānam. This particular sthānam could remind us of the Kalisthānam and Tretāsthā-

1. Sampaditi—Śrutaueva sambhavo na Kāvya iti tātparyam Etanniru-Panam tu upayujyate yatra vedavākyasadṛśa Vākyam nlraiyate Yathā Abhijñānaśakuntale......NS.
2. Dvyekairūne Virannivṛtau II.1.II.6 Jānāśrayi. Tss. 163. Vide. Note—Vaidikarthoyamarambhaḥ. Laukikam ca Viśeṣitalakṣaṇameva Vṛttam va jātivā evam bhavati.

nam recognised by Nidānasūtra.[1] The last three (h) Gurulaghuvijñānam (differentiation of short and long) (i) Viṣamardhasamasañjām and (j) Yati including Saṃjñā[2] and Sampad have connection with both Laukika and Vaidika metres. But the first one is exclusively relevant to Laukika metre and the next four pertain characteristically to the Vedic metres. The incidence of number ten in Vṛttaratnākara has a bearing in different way. It dilates on the units of the metres i. e. eight Trikas and Long and short—comprising Ten ganas.[3]

The most noteworthy point that deserves mention is that Piṅgala[4] made no direct treatment of "Vṛtti" in its two forms, Laghu Vṛtti, and Guru Vṛtti that determine the very nature of the Vedic metres. Absence of this direct treatment on this vital issue, which has been already recognised by the early predecessors has been defended by Yādavaprakāśa[5], the earliest commentator on the chandaḥ sūtra, who points out that this is due to the fact that Ācārya finds variation of this rule in many of the verses of the Veda. Practically speaking the very sūtras concerning the padasaṃjñā have been placed in such a way that the first two indicates Laghu Vṛtti and the last two the Guru Vṛtti.[6] That Piṅgala could not discard this Vṛtti has been evidenced by the Sūtra Devatād itaḥ in 62 III. In case of any compli-

1. Nidāna Su. VI. 3-5. VI. 3-5 Tānyetāni sarvāṇi tretākalichandāṁsi bhavanti. Tad yat Tretāsthānam tat nicritatha yat Kalisthanam tat Bhūrijas.
2. Sarvānukramaṇi III. 10. ed. Macdonell. 1886. Tatra daśaikādaśādvādaśākṣarāṇām Vairājā Traiṣṭubhajāta iti Samjñāḥ II.
3. Myarastajabhnagair āntairebhirdaśabherakṣaraiḥ. Samastaṃ vānmayam Vyāptaṃ trailokyamive Viṣṇunā —Vr.Rat. I 6 II .
4. Ācāryena tu vṛttilakṣaṇaṃ na Kathitaṃ—Yad. Pr. Fol. 9.
5. Vyabhicārasyāpi Kvaciddarśanāt—"Aśvaṃ na tvā varavantam" (RV.I.27 Ia) ityādiṣu. Ibid Idem.
6. Ihāpi Sucitamācāryena "Gāyatrya vāsavo, Jagatya āditya" iti Saṁkhyākramamanullaṅghya Laghu vṛttyeh Guruvṛttyośca pṛthak Karanāt. Ibid. Idem.

cation arising out of the confused nature of metre the Devatā and others will be essential factors for the determination of the pāda. Yādavaprakāśa lays down that by the term 'Ādi', it signifies "Vṛtti".[1] But Halāyudha points out it has a bearing to the "Svara".[2]

Piṅgala's chandaḥ sūtra is written in sūtra style. Jānāśrayī school maintains this tradition. Jayadeva introduces it in case of the Vedic metres but for Laukika metres, he innovates a new style in which the very definition itself becomes the illustration of the metre defined i. e. "Lakṣyalakṣmaṇa-saṁyukta" type of definition. Chandoviciti, adhyāyas of NS and that of Mitrādhara adopted the method of "miśrikṛta" having the definition and illustration in the same breadth. We could not definitely laid down that Jānāśrayī school has been developed even before Jayadeva but it is sure two aforesaid Chandoviciti are composed before 10th cent, because Abhinava.[3] comments on the chapter of NS and the archaic feature of codex of the text of the Mitrādhara[4] indicates that it can not be dated later than 3rd century A.D. As there are at least three illustrative verses which this work has in common with the available text of NS, we can presume the NS to be the original source which is the innovator of this system, while Jayadeva and others followed.

It can be said in favour of this assumption that in some of the definitions of the Dhruvā metres (XXXII Ch.) this

1. Yād. pr. on 62 III. Fol. 28.
"Ādi śabdena vṛttapādasaṁṣṭhānām grahaṇaṃ.
2. Hala 61.III.B.I.1920—Saṁdigdhe chandasi devatādeśca nirṇayaḥ Kartavyaḥ ādi grahaṇam Svarādiparigrahanarthaṁ.
3. Tatrehadhāye Bharatamunikṛtamiti, Trikairmakārādibhiḥ Kaścit Kaṁcillakṣaṇam svikṛtamiti dvivibhaḥ Pustakapāṭhā dṛśyate madhye ca......NS' XV.p.242. vide Ibid footnote—api cāsminnadhyāye Kvacit vṛttajātyaiva lakṣmaṇamuktaṁ, Kvaciccanuṣṭubhā II.
4. Vide. S.P. Bhattacharya. ASB. Vol. IV.1962.p.192. But the Editor of the ms. dates it in the second half of the 4th cent, A.D.

method has been adopted.[1] Vṛttajatisamuccaya of Virahāṅka and Svayambhūcchandaḥ of Svayambhū are the two works in Pkt[2] language, seemed to belong to this period and obviously maintained the tradition by adopting this method. It is noteworthy that the last named work out of reverence for Skt. metrics treated it first just like the orthodox group—such as the Piṅgala ch. sū Jayadeva and Agnipurāṇam have chosen to deal with the Vedic metres in the fore front of the text.

In order to make the definition handy and serviceable, Triads or Trikas, i. e., units of three syllables have been introduced by Piṅgala, who however retained Ga and La of the Vedic manual representing long and short[3] respectively. In addition to this, fivefour metric ganas have been innovated for the definition of Āryā.

Bharata sticks to the simple though larger method of definition by specifically mentioning the nature of the syllables which are short or long in the body of the definition and advocated this system through the Anuṣṭubh Stanzas. But as Bharata[4] knew Trika form, in his chapter dealt with metrics, the nomenclature of these have been defined. And in his double set of definition[5] metres under consideration have been framed in the definitions where the Trikas have

1. Laghuni guru vā kathita rajani II XXXII. 53. Gos. 145. But this method is not strictly followed.
2. Vṛttajātisamuccaya—E. Velakar Svayambhū—Ed. Valānkar.
3. Gṛ La. P. Ch. Sūtra 1/9 ; Gante Ibid 1/10 ; Cf. Trait.Pr. 1/31 ; Tait. Prā. 22/1 1.
4. N. S. XIV. 82 Sarveṣām chandasamevam Trikavṛttam prayojayat. Jñeya hyaṣṭa Trikastatra........ XIV.85. Gurupurva bhakāraḥ syānmakarasya guru Trayam XIV. 87. Ete cāstu Trika nāmnā vijñeya Brahma Sambhava.
5. a) Ādau dvai nidhane caiva guruṇi yatra vai sadā pāde saptākṣare jñeya nāmnā Bhramaramālikā XV./14.
   b) Pade yadi nivistu samyagaviracitau toau ante yadi gak āraḥ sā tu Bhramaramālā II. XV/15.

been applied. But this double set itself gives rise to the doubt about the genuineness of the Text. Abhinava seems to accept both of them as genuine which, in the face of it seems to be absurd. We, however, for our purpose leave out the question of the uncertainty of the text of the NS in this connection.

Jānāśrayī school, on the other hand, shows a system in which the Trika arrangement has been supplemented by the four syllabled, five syllabled and even six syllabled units. In addition to eight Gaṇas of three syllables each, the author of Jānāśrayī has formulated eighteen units containing 2 to 6 syllables.

Vṛttajātisamuccaya and Svayambhūchandas do not use Akṣara Gaṇas but Mātrāgaṇas in both types of metres—Jāti and Vṛttam. But it seems that the idea of innovating mātrāgaṇas, being based on mātrās have[1] been inherited from Skt tradition in which prescription has been made for four mātric Gaṇas.

Ratnamañjuṣā on the other hand employed Piṅgala's eight Trikas, but through other symbols. The manner of introducing these Gaṇas seemed to be the same. For an instance—Piṅgala laid down the sūtra for the Trika "ma"—Dhī, Śrī, Strī - ma three long syllables are to be represented by "ma", the last consonant of the sūtra. This technique has been adopted by Jānāśrayī school. But Ratnamañjuṣā differs from Piṅgala in adoptation of the symbol. For example the sūtra —"Māyākā" has been represented either by ā or by kā which nothing but the Ma Gaṇa. But Jānāśrayī faithfully adopted the method devised by Piṅgala. The eighteen[2] quantities are represented in the sūtra by the last consonant occurring in every one of them. In addition, in at least eleven cases, the initial vowel in Jānāśrayī is used to indicate

1. Laḥ Samudrā ganaḥ IV. 12. P. Ch. Sūtra.
2. Sūtras 11 I. 11-35. chandoviciti. T. SS. 163.

each quantity.[1] The last method is the innovation of the Jānāśrayī.

Piṅgala did not include group of Dvikas in the chapter of Saṃjñā, but he did mention it in the concluding chapter.[2] That Piṅgala favours Dvika can be supported by the fact that in ch. sūtras the metres have been divided into three big genera—the Samānikā, the Pramānikā and the Vitāna. The first two groups have been arranged in Dvikas, in twos (SI, IS)

Piṅgala speaks of the quantity of syllables[3] but does not give any indication for the use of symbols or marks to indicate the quantities. NS too[4] omits this topic. But in Jayadeva cchandas[5] it is for the first time, the quantity of the syllables got their shapes. This perhaps the Jaina tradition that influences the subsequent works on Skt metrics to dilate on this issue. Harṣata[6], the celebrated commentator of Jayadeva describes Laghu as Śarākāra, as of the forms of an arrow. Jayakīrti[7] marks Guru as Nāgara Vakra and laghu as the raised finger. Hema candra[8] reproduced the expressions of Jayadeva. This has continued to be the method of marking in the traditional code. Incidentally we can refer to manuals on non-SKt metrics—Vṛttajātisamuccaya of Virahāṅka and Svayambhūcchandaḥ. In the former a long is represented by a curve with straight lines at either end and a short letter is represented by a straight line.

1. Sūtras II I. II. 25-25,
2. Dvikau glau. VII. 20.
3. P. Ch. Sū.I.9. gr.I. I. 10,Cante.
4. Gurvakam gīti Vijñeyam taīha laghu 1 iti smṛtam XIV.89a.
5. Jayadeva cchandaḥ (I.4.) Vānte gvakraḥ matriko ṛjuḥ.
6. Comm. of Harsata on I 4. :
   Mātrika iti –Sa laghusaṁjñā bhavati Sa ca ṛju L Śārakārah ...
7. Jayakīrti chando I.4. Nāgara Ṛkatavakro guruḥ I Laughurekamatrīkaḥ Syadṛjururdhonguli nibhaḥ II.
8. Hem. Chandonusāsanam—I. 4-5. Hrasvo Iṛjuḥ Vante gvakraḥ.

Length of the both should be equal to that of the joint of the thumb.[1] Svayambhū too noted long letter as Vakra and short as Avakra, Ṛju and Urdha.[2] The fact that Piṅgala has carried on the traditional Vedic view in the application of some sūtra can be found in the introduction of the sūtra "Gante"[3] – the light syllable at the end of the pāda became Guru. Halāyudha is perhaps the single person who seems to have sticked to the appropriate interpretation. That is why he opines that there being in the sūtra as anuvṛtti which goes against the prescription to be of compulsory nature[4]. He protests the noted predecessor Jayadeva who thinks that the rule is optional. But most of the subsequent writers do not subscribe to the view of Halāyudha. NS with its lay out "Tathāntyam ca laghu Kavacit"[5], Jānāśrayī in his sūtra "pādānte va"[6] Jayadeva[7] too advocates the view in favour of the optional use of the long. We should note in this connection Virahāṅka[8] who speaks in favour of Halāyudha and admits the compulsory sanction of the Guru in place of Laghu. Ratnamañjuṣā's[9] lay out too adopts this verson, But in the parlance of the Bhāṣyakāra, the anuvṛtti of "Api" in previous verse indicates the Vaikalpika Vidhi. Ratnamañjuṣā however does not admit the lengthening of

1. Kunusu Kudilogruaggam garuam anguthapavva parimanam Lahusm ca Ujjuam tittinnam daic pamanena Vjs. I 14.
2. Svayambhū ch. I 116 (urdhava)—is definition of the Sragdarā Docca Vamkka : muhaṃgappadhama muha pura uddhra pa Saddharae.
3. P. Ch. Su. I. 10.
4. Halāyudha Comm. on Graśabdopalakṣitasya hṛasvākṣarasya pādānte vartamānasya gurusaṁjñātidiśyate.
5. NS' XIV. 90—Gos. 68.
6. Jānāśrayī – I.13. T.S.S. 163.
7. Vānte gvakraḥ – 1.4.J ch.
8. Vṛttajātisamuccaya :—J.B.B- RAS. NS. vol. 5, 1929.
Itariam Jana lahuakharaj vaantimellasaluana I, II. 13a.
9. Anenaivā api Śabdena anya 'pi Vikalpa Kalpya II,

the Laghu in the uneven pada of Āryā. Varāhamihira too lays stress on the optional lengthening of the Guru at the end of the pada only in case where the order of the prastara may not be hampered.

The case for the acceptance of the length of the vowels even when they are short provided they are followed by the conjunct consonant has been strictly taken up by Piṅgala and the orthodox school followed it. The author of Nāṭya Śāstra[1], Jayadeva[2], Chandovicittikāra[3] stood by the side of Piṅgala. Again, Laghu together with Anusvāra, Visarga and Jihvāmuliyopadhmānaiya are to be regarded as Guru. This has also been accepted by the Sanskrit tradition. Vṛttajātī Samuccaya too being within the orbit of the orthodox tradition speaks of the rigid rule regarding the length of the Vowel.[4]

Now we should dilate on "yati" which is a necessary concommitant in metrical composition. This yati is a special feature by which the Laukika metres can be differentiated from the Vaidika ones as some scholar thinks.[5] "Yati" is not to be regarded as a regulator or controller according to derivative form "yamyate anayā"—as Karaṇa Vyutpatti but as a technique that has been regulated in specific cases—"yamyate yāsā". The last interpretation is more acceptable because the yati has been applied in restricted cases and not in all cases. And we should not perhaps be in the same side of those who are swayed by the idea, that the non-mention of this very term indicates the complete absence of this practice in the Vedic metres.

In the Vedic manual on metrics we are acquainted with

1. Guru dīrghaṁ plutaṃ caiva Saṁyoga paramevaca....etc. etc. NS. XIV. 90.
2. Saṁjogādiparaḥ—II.1.II.5.LL.Jay. ch.
3. Saṁyoga Yogavahapara-guruḥ. II.1.II.12.II Jana.
4. Saṁjoa paḍamadi harasarindusavisagga vaṇṇanā Vj. I. 13b.
5. Śiva Prasād Bhaṭṭācārya. Our Heritage. Vol. VII.P.5.

the term "Avasānam" whose function is to restrict the pada termination. "Avasāna" denotes in the Veda as the place[1] the stopping etc. Śā. Śr. Sū. points out this haltage in case of the pada recitation being marked by the Panava.[2] The Triṣṭubh, Jagatī, Akṣarapaṅkti and Dvipadā would be recited through "pāda Avasānam" and this would be done at the end of the 2nd and the 4th.[3] In Nidāna sūtra[4], in Ṛkprā[5]. we meet with an elaborate treatment of this technique which in Śā. Sr. Sū. is sporadically treated. "Yati" in Skt metrics, on the other hand, lies in embryonic form in the Vedic metrics being termed as "Avasānam". The Avasānam is the "terminus ad quom" of the pada, but yati is the dividing factor of it. That is why we find the regulation regarding the pada division.

Old traditional views were divided on the compulsory sanction of this issue. And the most noted among them who did not favour it are Bharata, Kohala, as much as the pionneers Māṇḍavya and Kāśyapa and the other group was led by Piṅgala and others—as has been referred to by Jayakīrti and Svayambhū.[6]

But most interesting fact is that Bharata favours yati, because, he defines it with other techniques[7] and he employs it in the definition[8] and illustration. Bharata however restricts its scope only to sense pause—"yatrārthasya samāptiḥ syāt sa virāma iti smṛtaḥ". And all the verses illustrated

1. RV. X. 149.
2. Sa. Śr. Su. VII. 26.3. Dvyābhyām avasāya dvyābhyām avasaikena praṇanti Paṅktinaṃ.
3. Ibid. 26. 4-5. Pacchastriṣṭubha jagatināmākṣarapaṅktinām dvipadāṇām ca. Sa praṇava dvitīyaśca caturthaśca......
4. Nidāna su. VII. 1-6.
5. RK. Pra.—XVIII. 21-32.
6. Svayambhū 1.144. Jayakīrti I. 13.
7. NS.IV.104a —Yatrarthasya samāpti syatse virama iti smṛtaḥ— GOS. 68.
8. XV.83—Gurunyatijagatyam tu Tribhiscchadaih praharṣiṇi—Ibid.

have been shown with the sense pause.[1] And it is curious to note in no case NS deviates from this principle.

It may be that the NS deals with metrics in connection with dramatic performance and dramatic compositions only and in drama the sense is more important than the sound as the rasa is the sole concern of a drama. It is not unlikely that the NS did not bother about the metrical pause because it was not essential part of its deliberations. The sūtra "yati vicchedaḥ"[2] in P. Ch. Sū is installed before the commecement of the Ch. VI. which exclusively deals with the Sarvasama vṛttam. Jayadeva[3] told as Virāmaḥ and placed in the chapter of Samjñā and paribhāṣā. Jānāśrayī[4] too followed Jayadeva. The respective positions of the sūtras in these different manuals, seem to indicate the fact that in P. Ch. Sū. "Yati" only concerns the Sarvasama Varṇa Vṛttas, whereas the same in the respective chapters in those of Jayadeva and Jānāśrayī has been extended to the all sections. Like the Vedic metres Jayadeva prescribes yati for the padacaturur-dhava[5] metres like Āpiḍa, Lavalī and Amṛtadhārā. In placing "yati" for the metre suddhavirāṭarsabhaṃ[6] at the end of the 1st pada and the next on the 4th. Jayadeva[7] maintains the link of the Vedic tradition with the Laukika ones, Jayakīrti[8] and others[9] only follow him.

1. NS XIV. 104a. Vide Abhinava —arthasya avāntarasya—Idem. rupasya samāpti lakṣmamāṇasya tu yatiḥ......P. 245. Gos. 68.
2. Vide illustration :—Vaṃśa patrapatitam. Whose definition is :— ādyam caturtham ṣaṣṭham ca daśamam Naidānam guru Tadvaṁśa-patrapatitam daśabhiḥ saptabhiyatiḥ NS XV. 111.
   Yatha :—Eṣā gajo' driṃ ṣastakatale Kalabhaparivṛtaḥ II.
3. P. Ch. Sū. VI. I.
4. J. Ch.Ch. I. 9. Virāmo yatiriti. Cf. Harṣta ; Viratir virāmaḥ samāptiśca Yati samjño bhavati.
5. Jānāśrayī I. 40. Yati pādacchedaḥ.
6. Jayadevacchandaḥ. V. 17a. Samupahitasalalitayatiryutiratha bhavati piḍaḥ. V. 19b. Caraṇa iha salalilayatiratha tṛtīyaḥ.
7. Jayadeva—V. 26. cf. ṚK. Prātiśākhya—XVIII.22.
8. Jayakīrti—IV. 39.
9. Vṛttaratnākara—V. 11.

The word Gāthā[1] occurs in the Ṛgveda several times. Sāyaṇa generally takes the term as equivalent to "Stuti" or "Stotra" and "Vāc". Elsewhere a Gāthā is called Purāṇi[2] being explained by Sāyaṇa as Pura Kṛtayā Gāthayā. This is of immense interest to us as it tends to suggest the fact that even before the time of the Ṛgveda, there was a floating mass of anonymous literary compositions known by the appellation of Gāthā.

In Śat. Brā,[3] gāthā is used to convey almost the same meaning. To Yāska[4] on the other hand, Gāthā is different from Itihāsa and Ṛk. In a passage of Ait. Ār.[5] Gāthā is described as measured like Ṛk and Kumbā. Ait. Br.[6] clearly distinguishes a Gāthā from a Ṛk and makes the distinction clear by saying that a Ṛk is divine while a Gāthā is human.

Speech in Brāhmaṇas[7] is regarded as consisting of both truth and untruth and it is the untrue speech that is current among the Mundane people. As opposed to this, the divine Vedic verses are regarded as containing truth. It is apparent that Gāthās being popular compositions came to be regarded as containing untruth. Ait. Br.[8] lays down "Satya saṁhitā

1. RV.I.43.4a. Gāthāpatim. (Stutipālakam—Sāyaṇa)
RV. VIII. 71.4b. Gāthābhiḥ—(Gatheti Vānnāma mantrarupebhir Vāgbhiḥ—Sāyaṇa)
RV.VIII.32.1b.—Gāthayā—(Vācā-Sāyaṇa)
RV.VIII.98.9—Gāthayā - (Storeṇa-Sāyaṇa)
RV.I.167.6 - Gāyadgātham—(Gātavyam Stotrem-Sāyaṇa)
2. RV. IX. 99.4a.
3. Śat. Br. XI.56.8 ; XIV.6 10.6.
4. Nir.IV.6.
5. Ait.Ar.III.6.4.—Ṛggāthā Kumba Tanmitam.
6. Ait.Br.XXXIII.6. cf. puruṣakṛtā eva Gāthā ityanye—Viśvarūpa on Yājñavalkya Smṛti. I-45.
7. Ait.Br.XVI.1—Vāco Vāvo tan Stanau Satyanṛte Vāva te—' Stanau" has been explained by Sāyaṇa as "Laukikovaidikaśabdarūpaḥ stānaḥ" in RV.I.164.49.
8. Ait. Br. I.6.

vai devāḥ anṛtasaṁhitā manuṣyāḥ". Śat. Br.[1] too says—"Satyam eva devā anṛtam manuṣyāḥ".

It is apparent from the given deliberation that Gāthā is a distinct kind of metrical literature, expressive of popular faiths and beliefs. Most probably it is contemporaneous with if not anterior to the Ṛgvedic period and was regarded as sacred as the Ṛgveda verses.[2] In the ṚV. X. 71, we find seers speaking of a number of people who cannot perceive the meaning of the Ṛgveda verses (uta Tvaḥ paśyaṃ na dadarśa vācam uta tvaḥ śṛṇvam na śṛnoty evāṃ) and thus referring to only a limited few who could understand the same (uta tvasmai tanvam viṣasre. RV. X. 71. 4. c.).

It is quite obvious that there remains different literature in the Ṛgvedic age cropping up in different strata of the society.

It may be inferred that a steady and continuous addition to the stock of Gāthā literature was taking place, when the verses of even the latest origin incorporated in the body of Gāthā literature.[3]

Likewise Gāthā has been introduced in Chandaḥ Vedāṅga as a distinct class of metre which has not been incorporated in the Śāstra.

It has been called as Śeṣa, i. e the rest—which are found in practice but not recognised in extant manual. A metre is Gāthā only in its relation to its own Text. It may or may not be Gāthā of other Texts. That is why we get two types of readings "Atrāsiddham Gāthā" and "Atrānuktam Gāthā." Halāyudha differs from two celebrated commentators Yādavaprakāśa and Bhāskara Rāya in accepting the last reading. His exposition runs thus—"atra śāstre nāmoddeśena yanno-

1. Śat. Br. I.1.1.4.
2. "Gāthā Śabdena Brāhmaṇa Gatā ṛca ucyante"—Nārāyaṇa on Āś. Śr. Sū. V.6.
Gāthā nāma Ṛgviśeṣaḥ on Āś. Gr. Sū. on III.3.1.
3. Gāthā paramparā gatāḥ Ślokah Medatithi on Manusaṁhitā.

ktam chandaḥ prayoge ca dṛśyate tad Gātheti mantavyam." But he restricts the scope of the same within the limits of the Sarvasamvṛtta only. Yādavaprakāśa, a contemporary with Halāyudha noted the wider application of Gāthā by restoring it in the reading "Atrāsiddhaṃ". By the expression Siddham he wants to mean what has been accepted by the Śāstra. By this very term, Yādavaprakāśa wants to differentiate the Śāstric elements from the non-Śāstric ones, just as the Barly dust (Saktu) is purified through a sieve (Titau— RV. X. 11. 2ab.). In its wider scope, the term Gāthā denotes not only the Ṛg verses but the Pkt verses found in the extant literature.[1]

Bhāṣyarāja too breathes the same air so far as this issue is concerned and severally criticizes Halāyudha who made only the treatment of the samavṛttas. Bhāṣya Rāja's view extends further to a point which has hitherto been observed by none. His alternative explanation is to include "Gadya" under the section of Gāthā.[2] This type of Gāthā resembles that type of the Vedic metres which has no pada division.

Jaydeva's manual[3], for the fiirst time has an elaborated note on Gāthā where under the said term all metres other than four footed ones have been included. The lack of exposition in Harṣaṭa's commentary on this portion gives rise to the question about the authenticity of this sūtra.

1. Siddham Chandolakṣaṇaṃ yat punarsmin tantre purvaiḥ Sutraivakṣyamānairva pratyairsiddham. Tad Gāthā saṁjñam veditavyam. Trayaḥ khalu chandovarga varṇitaḥ—yaścayamanantarokto vṛttavargaḥ—yaśca mātrājāti varga yaśca Ṛgjātivarga—Teṣām trayaṇam Viśeṣojātayo gāthā Saṁjñayā Saṁgṛhyante. Bahutvada parasiddhativacca vivicya noktaḥ.—Bhāṣya Rāja also cf:—"Esvapi chandaḥsu prastāradayaḥ pratyaḥ Kramante eva.
2. Ibid, Fol.112b. Samādibhedena pañcadhā Vibhakteṣu vṛtteṣu catvāri nirupitāṇi. Ekamavaśiṣyate. Evam Vākyaśāstratmake' sminn ekaikamṛgyajusām ekaikam gadyam ca lakṣitam tatsamudayo' vaśiṣyate. Tadubhayam samkṣepena nirupayitumidam Sūtram.
3. Jayadeva VII. 37. Viṣamakṣarapādam vā padarasamam daśadharmavat Tantre'sminyadasiddham Gātheti tatpaṇḍitairjñeyam.

Jānāśrayī tried its best to explain its scope more lucidly and provided three sūtras for it.[1] In its wider scope, Gāthā will include all the Vedic metres, four footed metres found in the usage of Ṣāstrāntara and the metres other than four footed ones. The last two sections have been designated as Svajātīya and Vijātīya by the anonymous commentator of this text.[2]

Jayakīrti perhaps has an access to Jānāśrayī and made an attempt to differentiate Vijātīya from the Jātigāthā.[3] In Jayakīrti's parlance, however, the Jātigāthā is that which has equal number of syllables in each pada of sixfooted metres and Vijātīya Gāthā is that which has unequal number of metres in the four padas of Anuṣṭubh.

Ratnamañjuṣā uses the epithet "aprasiddhā"[4] for Gāthā. Like that of Yādavaprakāśa, the exposition of this commentator means to say that "prasiddhā" conveys the same meaning as does the word "Siddham". In the extant manuals there are three types of regular and codified metres. Under this scope all the metres, i. e. the Vedic, the syllabic and the metric have been included. Outside these all other metres that are current in contemporary literature but not recognised in the standard manuals are to be regarded as "aprasiddhā", hence as Gāthā.[5]

1. Gāthā.V.73 ; Sārṣi V. 74.
   Padaiścaturbhissaḍbhirvā II. V.75 Jānāśrayī.
2. Sā Gāthā caturbhirvā Saḍbhirvā pādaiḥ Svajātairvā Vijātiyairvā bhavati.
3. Jayakīrti, IV. 30-31.
   Ojapada'nuṣṭubho Yeya (9) majagatya vivardhita (8) / Sā vijātigāthā Jambukakathā (11) paśyatyadivaducyate // IV. 30. Anuṣṭubh Viṣamākhyānāṃ ṣaḍbhiḥ pādairyathoditaiḥ jātigāthā bhavatyevamenam viduḥ.
4. Ratnamañjuṣā – Gāthā'prasiddhā.
5. Vide comm. on Ratnamañjuṣā VII.I. Asmin śāstre tṛtaya siddham jātayo niyatā api chandāṃsi ca iti. Niyatā mātrā aniyatākṣarā

Kavidarpaṇam, "the mirror of poets", a work by an anonymous author is of opinion that only those types of metres which were in vouge in his time but were not recognised in Śāstrāntaras are to be classed in the type known as Gāthā.[1] This is to include those which have unequal number of syllables in their padas, which have more or less number of padas, than have been prescribed by the Śāstra and which are the Rūpakam or the Mātrāchandas.[2]

In contrast to the Vedic pāda, Laukika pāda has been represented as the quarter of the verse. That is why just before the treatment of the Laukika metre, the sūtra "pādascaturbhāgaḥ" has been in P. Ch. Sū.[3] Halāyudha interprets the term to mean the quarter of the verse and by this he excludes the Udgātā and Padacaturūrdhva class[4]. But Piṅgala's definition should have to be applied in wider sense.

Pāda is here meant as the one of the parts of the four. That is why the fourth part of the Padacaturūrdhva metre has been described as Pāda. But the pada in the chapter dealing with the Vedic metre means to be applied to the constituent elements or limbs rather than the quarter part of

jātayaḥ. Yathāhuḥ āryādyaḥ. Niyatamātrāṇi niyatakṣarāṇi yāni yathā tāni udgatāprabhṛtini. Niyatākṣarāṇi aniyatāmātrāṇi chandāṁsi tāni gāyatripramu khāni ca ; Tasmāt tritayadanyatha yo dṛśyate ślokaiḥ sa gāthā nāma bhavati.

1. Jam visamakkhara caraṇam unahiyacaranyam va ruvayam Tivihe chandammi imanmi Jayadevaihi na bhaniyam..... V.10.
2. That the author of kavidarpaṇam intends to use it in sense of Mātrāchandaḥ can be indicated by the use of the same word in the next stanza. o.e. V.11.
   "Dviguṇitagururahitabhirlaghu saṁkhyā Rūpaka Kalābhiḥ"
   vide, com. Rūpakasya yasya Kasyāpi chandasaḥ kalāh saṁkhyāyante tatastabhyastasyaiva rūpakasya guravaḥ patante cedvarṇasaṁkhyā.
3. P.ch.su.IV.10.B.I. Edition.
4. Ibid, idem. Samavṛttaviṣayametat.

the verse, as has been allowed in pkt tradition. This is nothing but a well thought extension of the definition of poetry as catuṣpadi to five footed and six footed. Almost in the same sense, Jayadeva's[1] scope of the sūtra "Pada" has been extended. That is why he does not need another sūtra for Laukika metre. Bharata's definition[2] of the pada as quarter of the fourfooted verse indicates the yati at the end of the pada.

Almost in the same sense, the term "Pada" in the sūtra "Triṣu ganeṣu pādaḥ" has been used.[3] Jānāśrayī which deals with only the Laukika metres admits the definition of pada to be the quarter of the verse.[4] In this connection it can be shown that in its wider perspective, only fourfooted mātrā metres have been dealt with Jānāśrayī has no eight-footed mātrā metres. What we have got as Śīrṣaka etc. are only strophies of two different Pkt metres.[5]

The order of the subjects treated in Piṅgala is Vaidika-Āryā, Vaitālīya, Vaktra beginning with Samāni, Pramāṇi and Vitānam, Viṣama Varṇa Vṛttas—Ardhasamam and Sarva samam. The order of NS. is somewhat reverse—Sarvasamam—Vaktra—Ardhasamam—Viṣamam and Āryā. This has been faithfully followed by Jayakīrti. Jānāśrayī school on the other hand maintains broadly the order of Piṅgala. Jānāśrayī introduces its subjects with Viṣamavṛttam keeping the treatment of Samāni, Pramāṇi and Vitānam at the beginning. This is followed by Ardhasama, Sarvasama and the Jāti Vṛttas.

1. Pādaḥ III. 2. Jayadeva chandah vide comm.—ayamapyadhikāraḥ āsaptamadhyāya parisamāpteḥ.
2. Pādaśca padyaterdhātoścaturbhāgaḥ prakirtitaḥ P.245.XIV.104b. Gos. 68.ed. Vide comm. Abhinava : Caturbhāga iti pādānte chedaḥ kartavyaḥ na tu. "Tāmbulavalliparinaddhapugasvelā" iti.
3. P. ch.su.IV.22.
4. Jānāśrayī—I.8. T.SS. 163.
5. Jānāśrayī—V.57. Śirṣakam Gītikaparā. when Adhikākṣara is added with Gītika it is called Śīrṣaka.

Ratnamañjuṣā's mode of distribution of its metres into different sections follows Piṅgala's way more than that of its school. It begins with Ardhasama metres of both mātrā and varṇa types. This is followed by other mātrā metres. Viṣama type of varṇa vṛtttas, Sarvasama vṛttas have been introduced with Samāni, Pramāṇi and Vitānam—the three big genera which means to represent all the vṛtta metres.

Jayadeva is the blind follower of Piṅgala in the distribution of his metres, as well as of Agnipurāṇam. Vṛttajātisamuccay and Svayambhūchandas follow the steps of Bharata. But in his emphasis on some fundamental principles, Jayadeva differs from Piṅgala. Chandaḍsūtrakāra made a special treatment of the metres Samāni, Pramāṇi and Vitānam as three big genera. Metres consisting of the sequences of long and short would be included under the head Samāni, the short and long under the class Pramāṇi and the Vitānam where any other arrangement is followed. The positions of these sūtras at the commencement of all kinds of varṇa vṛttas obviously means that the divisions are intended for all the three types of varṇavṛttas -the sama, the ardhasama and the viṣama. But Jayadeva seems to be the first writer to annex the word "Anuṣṭubhi" to the sutra of samāni [1] By this manipulation Jayadeva has made all the three terms Samānī, Pramāṇi and Vitānam applicable only to the metres of Anuṣṭubh. This has been accepted with appreciation by Halāyudha who interprets the sūtra by supplying the word "Anuṣṭubh" from the sūtra "Pādasya Anuṣṭubh Vaktram" in the manner of the maxim "Siṁhāvalokita", or the lions glance.[2] Yādavaprakāśa a contemporary with Vṛttikāra laid down the real intention of the chandaḥsūtrakāra.[3] Bhāṣyarāja echoes in the same

1. Glau Samānyanuṣṭubhiti—Jayadeva ch. V.3.
2. Comm. on. V.6. Pādasyanuṣṭubh Vaktramityataḥ (V.9) Sūtrāt Siṁhavalokitanyāyenānuṣṭubgrahaṇamanuvartate.
3. Yādava Prakāśa. on V.6—Sarveṣu chandaḥsu yugma saṁkhyeṣu—Caturakṣara—Ṣaḍakṣara prabhṛti......atra samānīti samānyaṁ

breath but adds further what is not generally accepted. It points again to gadya.[1] Jāṇāśrayī and Ratnamañjuṣā, in their sūtra texts follow the manner of Piṅgala. In its emphasis on the treatment of these sūtras they stood in the same ground with Piṅgala.[2]

The only noticeable difference is that Jāṇāśrayī and Piṅgala introduce these threefold divisions at the commencement by the varṇavṛttas, thus meaning thereby that these authors intend the threefold classification for all kinds of the varṇa vṛttas—Sama, Ardhasama and Viṣama. vṛttas. Ratnamañjuṣā on the other hand, places it before the beginning of the samavarṇa vṛttas. But the vṛttis on the same mean to extend its application to all varṇa vṛttas.[3] Another distinguishing feature in Jāṇāśrayī's treatment pointed out by vṛttikāra of this text is that the Samānam class of metres extends its scope towards those metres which have the same type of syllable i. e. either all longs or all shorts throughout the verses.[4]

Satyāmapi saṁjñāyām kvacid Viśeṣa Saṁjñāpyasti. Tadyathā uṣṇihi Samāni Vibhutiḥ, Jagatyām Vibhāvari......on v.8. Ābhyām Samāni pramāṇibhyāmanyat Sarvam vṛttajātam vitānasaṁjñam veditavyam.

1. On V.8. Bhāṣyarāja—Fol. 77a
Anupurvāṁśe Kecana niyamaḥ purvayoruktantairniyantritam phikkikakhyam vitānasaṁjñām—Syat.. ...Yena ca yāvanti vṛttagandhini gadyāni testū vitānataivetyarthaḥ.

2. According to illustration given on the sutra II. 3. Jānā verse (1) with eight syllables. verse (2) with twelve syllables.

3. On Sutra V.I. Ratnamañjuṣā—Gāyatryādiṣu Utkṛtiparyavasānaṣu chandahsu pādaśaḥ a padaparisamapteḥ lāli iti nyāso bhavati, bhavati samānam nāma......Etat jāgatyam chandasi tathā anyesvāpi chandādisu.

4. Athavāyamanyo'rthah......Bha ityeva Sarvanyakṣarāṇi sarvasya chandasaḥ Pravṛttāni bhavanti cet tad vṛttam samānasaṁjñam bhavati. Tathā ha iti ca pravṛttāni cet. On the sutra 112. under this Jānāśraya puts two illustrative verses having all longs and all shorts respectively.

According to these authors, the word Vitānam is a class name and not the proper name of a particular metre. Halāyudha who differs from these host of writers does not consider Vitānam as one of the variety of Anuṣṭubh class.[1] But the latter writers like Jayakīrti and Virahāṅka think of the Vitānam as the proper name of a metre belonging to Anuṣṭubh class.[2] Kavidarpaṇam, however, while treats samānī and pramāṇī as the proper names of the Anuṣṭubh class of metres, considers vitānam as a generic class.[3] On Bṛhatsaṁhitā[4], Utpala defines vitāna as a metre of Paṅkti class.

From the given deliberation, it can be estimated that the Samānī and the Pramāṇī having Iambic and Trochaic rhythm inherited from the vedic verse are regarded as the generic classes of those specific rhythm. Vitānam, on the other hand, having rhythm of the Trika is to be applicable to any kind of metre formed by the Trikas. But with the passage of time, the conception of these Dvikas has been abolished and it has been merged with the Trika system. That is why after Piṅgala when the last tinge of the Vaidika metre has faded away, the three big genera have been treated as Anuṣṭubh class specifically.

The Viṣama Vṛttam in the treatment of Piṅgala includes the Vaktra class which is the best known of the Skt metres. It is really a class name of the metres of the group Anuṣṭubh as it contains thirtytwo syllables without an uniform restric-

1. On the sūtra V.8. :—Kiṁca vitānamanyad iti Bruvan sūtrakāro vitānasyaneka prakāratham darśyati. Anyathā vitānam Bhaugau ityeva vidadhyāt.
2. Jayakīrti II.67 and 68—Bhau ca guru ca vitānam citrapadā kvacidetat. vṛttajātisamuccaya V.11. bha bha ga ga.
3. Kavidarpaṇam—IV. 19. Ioya annam viyānam vide Tīkā-Ebhyaḥ prāyguktebhyo granthāntaroktebhyas cakaradvaksyamanebhyo' nyasamavṛttam vitānam.
4. 103. 46. Edited by Dvivedi Part II 1897. Sa Sa Sa ga.

tion to the use of syllabic quantity throughout the four lines. The earlier part of the foot is lax and loosely linked from the view point of the quantity of the syllable, a legacy handed down to the Laukika metre by the Vaidika metre. This is Vaktra, because it is the face or visage of the whole Laukika varṇa metre. Bhavabhūti's encomium on the manner of descent or the manipulation of Śloka metre is in no way an inapt appraisement.[1]

There have been allowed varieties thereof in the forms Pathyāvaktra, Viparītā Pathyā, Capalā vaktra and Vipulā vaktra, which are culminating to the formation of śloka form.

In Piṅgala's śāstra this form is totally absent. In the Vedic literature, this word has been used in different senses. Nirukta[2] reads it as the synonym of the speech, of the Anuṣṭubh. In the Ṛgveda, it is a call, or voice of the God[3], sound or noise.[4] Later it is used in the sense of strophe[5]. In Rāmāyaṇa, it is a verse born out of sorrow[6], which has been echoed by Ānandavardhana "Ślokaḥ Śokatvamāgataḥ."[7] Jānāśrayī and Ratnamañjuṣā following Piṅgala's lead, deal with the vaktra group. But the manner in which, Jānāśrayī and Ratnamañjuṣā treat, has slight difference from that of

1. Uttararāma caritam. II. t. N.S.ed. P.52. Nutanacchanddasāmavatāraḥ.
2. I. II. vide comm. śru śravane (bhu, Pa) ·in bhi Kapasalyatimacibhyah kan. Kapilakaditvāt latvam Śruyate iti Ślokaḥ. 1.11.P. 75. B.I.I. Part 1882.
3. RV. I. 190. 3. Asya Śloko diviyate pṛthivyām.
4. RV. IX. 92. I. mimihi Ślokamasya.
   RV. IX. 12. I. Yadarko Ślokamaghosate divi.
5. Ślokyate padyate rūpeṇa Saṁhanyate kavibhiḥ Ślokah Nir 1.11. P. 75 Upaniṣadaḥ Ślokah Vindyate—Śat. Br. XIV.4.2.18. Tadapyete Ślokah abhigitaḥ—Ait. Br. 8.22.
6. Pādaiscaturbhiḥ Saṁjuktamidaṃ Vākyam Samākṣaraiḥ Socataktaṃ mayā Yasmattasmacchloka bhavatviti Ram. Gorr. 1.2.20/Reading in Baroda. In. ed. 1.2.17. Padavaddhokṣarasamastantrilayasamanvitaḥ Sokartasya pravṛtto me Sloko bhavatu nānyatta.
7. Dhvanyālokaḥ 1.5. K.SS. 135.

Piṅgala. In the chapter of the Viṣama Vṛttam, Vaktra group has been placed after Padacaturūrdhva, the Udgātā group being the first. These three groups are treated in just the opposite order by Piṅgala, the Vaktra group being the first and the Udgātā group being the last. Neither Jānāśrayī school nor Bharata make special treatment of the metre Śloka. Some speciality can be noticed in the treatment of Bharata. Vaktra class however has been appeared as Ardhasama and Viṣama type. But in its emphasis on the fundamentals it does not deviate from that of Piṅgala. From the Ist syllable there should neither be anapaestus nor be tribrachys.[1] But there should have a Laghu after the 4th Syllable.[2]

Bṛhatsaṁhitā seems to be posted as first in appropriating the Ślokametre with its traditional definition.[3] Svayambhū[4] like a faithful follower of the Skt tradition, not only corporate the vaktra class among the Viṣama Vṛttam, but also appropriate Śloka metre with its wellknown definition. But Virahāṅka's[5] Śloka metre is the metre of the Anuṣṭubh class, it could have its treatment among the Viṣama vṛttam, if there is a provision for the said class. Jayakīrti too deals with the śloka metre in the manner hinted in the Rāmāyaṇa[6] after a full treatment of the Vaktra class in the manner designated by Piṅgala, i. e. defining the Viṣama Vṛttam

1. G. OS. 68. NS. XV. 162. Saugau Sraulgau capi dvitiyake Yugme ardhavisame pade jñeya pathyā tu sa trikaih. vide also the verse. 164.
2. Sagurvantah Sarvalaghustriko nityam hi neṣyate prathamadakṣaradyatra caturthātpraglaghuḥ smṛtah 175 Ibid. Idem.
3. Pañcamam laghu Sarveṣu Saptamam dvicaturthayoḥ Yadvicchloka Kṣaraṁ tadvallaghutām yati duhsthitaiḥ 1031157 Vizianagram Skt.Series. Part II. 1896.
4. Svayambhū Ch. III. 16-21. J.B.B.R.A.S.N.S. Vol.XI.1935.
5. Yasya jau saptamaṁ rūpam Samasteṣu ca pañcamam pādeṣu camaram saṣṭham Ślokamtam tu vinidirśet. Vjs.V.15. J.B.B.R.A.S. Vol. VIII. 1932.
6. Jayakīrti—IV.14. dvātriṁśadakṣaro granthaḥ sonuṣṭup śloka ityapi ślokastu gadyate padyam puṇyaślokairmaniṣibhiḥ.

in the ascending order of the number of letters occurring in the first lines of their representatives.

Another legacy from the Vedic metres was "Upajāti metre" which has been treated by the prosodists as a class rather than a specific metre[1]. This is the case of mixed metre, in the sense where one foot uses one pattern, the other a different pattern. From Piṅgala down to Jayakīrti, this is restricted only to 11 syllabled metres. The varieties in connection with this have been enumerated as 14 (2^4-2) according as the opening syllable is short or long. Jayadeva[2] seems to be the first to hint at the possible varieties and to the ceasura of this metre, extending its scope to only akin (Sājatiya) varṇavṛttas not to promiscuous varṇavṛttas (vijātīya).

Unlike Piṇgala, Jānāśrayī school gives it different designation, Indramālā, i. e. a series[3] of Indra. This school, perhaps, would have considered the term Upajāti to be applied to Mātrāvṛttas[4]. This tradition however has been supported by Jayakīrti[5] also. Virahāṅka calls it by the name of Miśra.[6] But it is interesting to note that following Piṅgala, all these authors[7] are not swayed by the idea to extend the

1. Vide, Halāyudah :—Samavṛttaprastāve prasangādu pa jātināmupanyāso lāghavārthaḥ· Kecididam sūtram nyāyopalakṣaṇaparam vyacakṣate comm. on. VI.18.P.170.B.I.
2. Anantarāpāditalakṣmaśobhau pādau bhavetām vividhair vikalpaiḥ Yāsāminau sravyayatiprapañcau, Smṛtāḥ Smṛtiśairūpajatayastāḥ. Jayadeva. VI. 18.
3. Ubhayamiśrendramālā IV. 36.—Chandoviciti, Indramālā dvayam IV. 27.—Ratnamañjuṣā.
4. Vide vṛtti oṇ. Jānāśrayī—V. before the introduction of Āryā metre "Mātrāśamakajātiḥ Sopajātiruktā. Idanimāryājātiḥ Sopa jatirvakṣyate".
5. Jayakīrti.II.117. Nānāvika'pairupajātireṣā prakalpitayaiḥ Kvacidindramālā.
6. 19. Vṛttajātisamuccaya V. 21.
7. Jayadeva used the expression :—Anantaropāditalakṣmośobhau" Jānā-

connotation of the term to all metres whether of the same genus or not. Kedārabhatta claimed to have been the earliest writer for the next jone to note this development about which we will speak in subsequent paragraphs.

Piṅgala conceived of Āryā as consisting of two hemistich which is obvious from the use of word 'Ardha' in the definition.[1] Bharata recognizes Piṅgala's tradition by the admission of the 'Ardha'.[2] In the definitions of Jānāśrayī we have the same term.[3] Ratnamañjuṣā[4] incorporates it in the chapter where the entity of 'Ardha' occurs as a relevant item (as an Adhikārika Vastu). Practically speaking, Āryā with gaṇa system comprising two hemistichs is of purely Skt origin. Therefore, it belongs to the orthodox group. Vjs. within the orbit of this group defined Āryā in a manner of Skt tradition.[5] From Piṇgala's definition it is not clear whether the ardhagaṇa (half of the four matric gaṇa) will have only ga or two laghus inform. In order to clear this ambiguity, Jayadeva laid down that there must have a ga in form of ardham.[6] By conversion of two ardhas, Piṅgala prescribes for two varieties – Gīti and Upagīti.

śrayī applied the term "Ubhayam" – See ante Footnote. 246. Ratnamañjuṣā – "dvayam" Ibid. Idem

1. Svara ardhancāryārdham II.IV.II.14.
2. Ardhaṣṭamaganārdha prakīrtita 11208 IIXV Gos. Vide. Abhinava's gloss :—ardho'ṣṭamo gaṇaḥ Sāntah. Saptagaṇaśca.
3. Saptārdham cāryāyāḥ 1127.II.V. II Jānāśrayī T.S.S. 163.
4. Ratnamañjuṣā II.2.
5. Aṣṭhamam Ṣodḥaṣam ca kunumanim gandham caturdaśam Gāthāyāḥ stanam divijaṁca pariśeṣa yodhayaḥ II.IV.II.I. vjs.
6. Dvantantaradigurubhiḥ sodadhilaiḥ saptarbhiganaguruṇā Āryārdham ; natrayuji......Jayadeva IV. 16. Vṛttacandrodaya—F. 58a. Svara ardhaṁ cāryārdhamiti sūtreṇa ganārdhasya dirdeśordhaceti pādena kṛyate. Tacca gurorladvayasyacanugamārtham......Bhāṣya-Rāya upholds a peculiar theory that this ardha may be in the form of two shorts. That Halāyudha does not subscribe to his view is obvious from his comment on IV.42 and his illustrative verses for Āryā varieties. Yādavaprakāśā avoids this issue.

These too have been incorporated by Virahāṅka in his manual,[1] where he acknowledges the authority of Piṅgala. Varāhamihira in the section designated as Chandovicitivṛtta saṁgraha appropriated Āryā and its variety as consisting of two ardham.[2] From the special object of this particular chapter, being that of illustratihg the various forms of metres prevalent in his time or first introduced by him, we may presume that it was probably based on a particular treatise on metrics on which this astronomer can claim authorship. He does not give the definition of the metres, but they are indicated by Utpala, the commentator, who seems to follow the traditional method, as found in Jayadeva.

Divisions of Āryā on the basis of the manner of placing ISI Gaṇa in the 2nd, 4th are the innovation of Piṅgala.[3] Bharata,[4] Jayadeva[5], Varāhamihira,[6] Jayakīrti,[7] Ratnamañjuṣā[8] and Jānāśrayī[9] appropriated to their respective manuals.

It should be no exaggeration to say, that Bharata[10] was perhaps the earliest authority to note the pada division of

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1. Gaṇa puvvaddham via jia, suanu puvvapacchimaddhci sa piṅgalen giitti davia savvacchandavittanam II.V.II.13-14 Op. Cit. II.
2. Ravibhauman pūrvārdhe śaśīsauran Kathiato'n tyagan raseh. Sadasallakṣmaṇamaryagityupagityoryatha saṁkhyām 103114911 Āryānāmapi Kurute vinaṣamantargururvisama Samsatha Gaṇa iva sasthe dṛṣṭaḥ sa sarvalaghutam gaṇam nayati 11 10311501.
3. IV // 23. P. Ch. Sūtra ;
4. 20411 X V 11 Gos. 68
5. IV. 9. Jayadeva
6. 103. 49-51.
7. V. 7-9. Jayakīrti
8. II. 11-13. Ratnamanjuṣā
9. V. 36-38. Jānāśrayī
10. Prathamatṛtrīyau pādau dvādaś'amātrau bhavettu Sā vipulānyā khalu gadita pūrvoditalakṣaṇopetā II.X V.II. 212. Abhinava's gloss on this issue : –Ardha dvaye'pi gaṇatraye chedaḥ kartavyaḥ sacaiva pādaḥ ucyate tadāha prathamatritīyau pāda dvādaśamātrāviti.

the Āryā by installing the Yati after three gaṇas, i. e. twelve mātrās. Chandānuśāsanam of Jayakīrti[1] and the Gāthā Lakṣaṇam of Nanditādhyay[2] being supposed to be the products of the transitional period made provisions for two types of definitions. They do not deny Piṅgala's authority by the admission of the' gaṇa system and the ardha feature in their definitions. But 'at the same time, introduced the moric system in Gāthā.

Kavidarpaṇam[3] places Gāthā (Āryā) under catuṣpadī, though the manner in which it has been defined, speaks of the gaṇa regulated Āryā comprising the two halves. Even in manuals[4] of the above mentioned authors, Capalā varieties can be found which seems to be absent in the Pkt tradition.

Piṅgala followed by Jayadeva treated Vaidikam and Laukikam metres. Among Laukika metres, Jati has been forestalled by Piṅgala[5] but has not been distinctly incorporated in theory. Jayadeva[6] adopted the same method. It is in the manual of Jānāśrayī[7], two fold divisions of Laukika metres appeared with their well-known designations—Jāti and

1. Jayakīrti V. 2-3. Saptacaturmātrāgaṇā Guruṇāryārdha dvaye na cayuji jah Jah ṣaṣṭho nlagaṇo vā laghurapare trigaṇa viṣamaṁghri Pādau prathamatṛtīyau dvādaśamātrau dvitīya Āryāyaḥ / Aṣṭadaśamātro'ṣau caturthakaḥ Pañcadaśamātrāḥ II.
2. Gāthā lakṣaṇam II II Sattasarā Kamalaṁtā nahaghanachaṭṭā vibhchayā visame/tāha viyaddhe gāhā chattaṁso egomatto ya II Paḍhamo varahamatto viyo attarasaśu mattasu.........
3. Kavidarpaṇam II.4. Gloss on it :—atha catuṣpadim kulakenāha :— Munitā guruḥ tatra na jo viṣame ṣaṣṭhe madhyakam prathame Dvitīye tu dale laghuḥ ṣaṣṭhe ; Śeṣām Samam Gāthā II.
4. Kavidarpaṇam—II.7. Gāthālakṣmaṇam—verse 19-20. Gurumajjhā majjhagayā guruṇānaṃ duṇha duṇha jattham Sā Viyacauttha yajuttā dosuvi addhesu Sa cavalā // 19 //.
5. II. 1.—Chandaḥ ; IV.8. Atra Laukikam : V.I. Vṛttam.
6. Jayadeva II. 1.—Chandaḥ ; II.1.—Ārṣam ; IV.I.—Vṛttam.
7. II.1. Vṛttāni ; V. 1.—Jātirekapyanekasminchandasi bhavati vṛttamekamekasminneva—Jānāśrayī.

vṛttam. Jayakīrti[1] who had an access to Jānāśrayī lays down in very lucid manner, the two types of Laukika metres grouping them under Jāti and Vṛttam. This Jāti class includes, Mātrāsamakam, Vaitāliyam and Dvipadī Āryā type of Saṃskṛta, Galitaka type of Prākṛta and Śīrṣaka type of karṇāṭaka.[2]

It is an interesting fact to note here that according to the traditional metrical conception of the Vedic perlance, "Chandas" was an essential limb of the Vedic lore (Vedāṅga) and therefore it was in the fitness of things that the chandas should cover both the forms of composition, prose and verse. Piṅgala's inclusion of the Yajus[3] Mantras under the scope of chandas hinted at the idea that every composition of religious type in the Vedic age follows a manner of rhythm, which is in its very essence one of the aspects of external requisites. But in its treatment with Laukika metre Piṅgala leaves out the prose from the scope of metre. This lost thread seemed to be found out by Bharata[4] who recognizes the delectableness of appeal to the ear of the every uttered word and his division of gadya in connection with his treatment of metrics evinces clearly his recognition of the prose forms of composition within the fold of metrics.

Jayakīrti also realised the fact that if long metres like the Daṇḍaka can appeal to the ear, there is no logic in barring out the fluent and elegant prose from the scope of metre. That is why he picks out Bharata's "Cūrṇapadam"[5]

1. Jayakīrti—1.20. Vṛttam Jātiriti dvedhā padyam tattu catuṣpadī gaṇavaddham tathā vṛttam Jātimātrā gaṇāśritā.
2. Ibid. 1. 21-22. Āryā mātrāsamakam Vaitālīyam Dvipadyapiti Caturdhā // 21 // Saṁskṛtavācyāryādyāḥ prākṛtaviṣaye tu galitakādyā vahudhā' / Karṇāṭake kṣarādyā viṣaye śīrṣakādijātaya uditāḥ // 22 //.
3. Piṅgala Ch. Sūtra—// 6—Yajuṣāṃ Ṣaṭ //.
4. Chandohino na śabdo' sti na chandośśabdavarjitam // XIV // 45a anivaddhapadam· chandaśtathacaniya takṣaram arthapekṣyakṣarasyutam jñeyam cūrṇapadam vudaiḥ // XIV // 40.
5. XIV. 40. N. S.

and incorporated it in his manual. Looking at from this standpoint it becomes evident that the only difference that lies between verse and prose composition is that former is regulated by the pāda division while the latter is not.[1] This particular topic receives an elaborate treatment in the hands of late century authors of Skt manuals and we shall discuss that topic in subsequent chapter.

Among the Varṇavṛttas, Piṅgala does not define metres having less than six syllables in a line. Jayadeva does the same but Bharata recognises[2] the metres from the ukthā class but incorporated from the atyukthā class in its Dhruvā chapter.[3] Ratnamañjuṣā,[4] unlike Jānāsrayī follows Piṅgala faithfully. Jayakīrti, however sides Jānāśrayī whom he acknowledges in many ways.

In theory, however, a large number of different kinds of metre were possible. The exact number of the possible metres that might be employed, can be known through the process of permutation and combination. This has been called "Vidhi" by Bharata[5] —"Pratiyante jñāyante arthāḥ ebhiriti pratyaya jñānam. Pratyahadhīnaśapathajñāna viśwāsa heturītyamaraḥ—". The process by which the particulars about metres are known, are called "Pratyayaḥ". Nārāyaṇabhaṭṭa[6] explained it in a much lucid way. Having discussed all the vṛttas beginning from sama etc. he introduces that in order to know the full particulars about the

1. Jayakīrti :—Daṇḍakaścandavṛstyādyāḥ padāṁśaniyamoditaḥ Apādaniyamāścoktā gaṇadhā gadya Daṇḍakāḥ // I // 23 // Gadyaṃ hṛdyamapādoktisamāsapadasaṁcitam/tato'nyaccūrṇirityuktā vacanam vākyavandhuraṃ I // 26.
2. N.S.—XIV. 46—52. Ekākṣaraṃ bhavedukthamatyuktham......etc.
3. N.S.—XXXII // 48 // Devam Sarvamiśam vande.
4. Ratnamañjuṣā V.4.
5. N.S.—XIV.53.P.236. Chandosam tu tathāhyete bhedaḥ prastārayogataḥ Asaṁkhyeyam pramāṇāni Vṛttanyahurato Vudhaḥ.
6. Nārāyaṇa's gloss "Sambhāviteṣu vṛtteṣu vis'wāsapara paryāya pratyakhyāpakatvadva.

metres, some of which are found in the practice, we should have a fair knowledge of the six pratyayaḥ. The possible number of metres would be sanctioned through these processes.

These are six in number—prastāranaṣṭyuddiṣṭha laghavādi kṛya saṁkhyā and Adhvojoga.

Prastāra – Prastaraṇam prastāra bhāve ghaṅ prastaryate iti prastāra.[1]

Prastaraṇam[2] vitānam i. e. spreading out of the various forms which a metre can assume. Vjs. also includes under this head, spreading out of the figures and the number of short and long letter in these forms. It is a curious phenomenon that can be applied to any branch of śāstra—"Tatra prastāra protyayo nāma Samasta Vṛttasamkhyā śilpaviśeṣa-jñānam."

Abhinava too lays down—prastārastatra Saṁkhyādi Sarvamiti Saṃśrayaśabdenāha tadganasaṃvijñānācca : prastāropyucyate.[3]

Naṣṭam – "'gatam[4] naṣṭamiti, Svarupeṇaiva na jñātam" —by this process the unknown structure of a particular permutation of a metre, can be found out, the serial number being given.

Uddiṣṭham – pṛṣṭham is that which is svarupeṇa jñātam na saṁkhyayā. The structure of the metre being given, the serial number of the permutation is to be found out.

Laghukriyā is on the other hand the process by which one can find out the number of structure with a certain number of laghu or guru i. e. to know how many structure were there with one laghu etc.

The Saṁkhyā is the method for getting out the total

1. Ramcandra's gloss on P. 109. N.S.P. 1948.
2. NS-Abhinava's gloss. P. 247. G.O.S. 68.
3. Abhinava's gloss on XIV. 53.
4. Ibid. Idem. cf. Ramakavi Bhārati P.109. Prastāramantareṇa punardarśana jñānam.

naming and defining them. Bharata, however, does not include the sixth item. Excepting Ratnamañjuṣā all the works on the metrics in the orthodox group have the fullest treatment of these six pratyayas, with their significant designations. In Ratnamañjuṣā there is no acknowledgement for the sixth pratyaya nor even the designations of the other five pratyayas have been given.

We would close the survey of this orthodox period adding a few notes on a work of carnatic prosody, viz. Chandambudhi of Nāgavarmaṇ. Chief interest of this author is to provide place for Skt metrics, as he accepts Piṅgala's work as a guide[1] as his own mother tongue is one of the fifty six bhāṣājātis born out of the three main languages Skt, Pkt and Apabhraṁśa. In the treatment of the fundamentals Nāgavarmaṇ is more orthodox in spirit than Jayakīrti who in a separate section makes provision for Bhāṣājātis. He unlike the latter does not recognise the license in allowing a light to be metrically heavy before a double consonant the second part of which is Repha.[2] Nāgavarmaṇ appropriated many syllabic metres adopted by Bharata and Varāhamihira on one side and on the other side he introduced many new ones which are mainly corporated by the southern prosodists like Jayakīrti and Hemachandra.[3]

1. Verse XXII. ed. by Rev. F. Kettel. 1875.
The commencement of the chapter V (Sūtra 3—5). Jayadeva carefully avoids this. Bharata included it under the section of Pratyayas. Chandoviciti is more methodical and enumerates briefly the total number Sarvasama, ardhasama and viṣama vṛttam dealt them in the section of Saṁkhyā. (VI. 25-26). Ratnamañjuṣā makes a treatment (VIII. 6-9) but Jayakīrti following Chandovicitikāra discusses them in the section of saṁkhyā (VII.12). Later works completely omit this topic.

2. Verses 26, 27, Ch. I. Page 8, Kittel. 1875 Cf. Jk.I.5. Saṁyogaparo'pi jātu varṇaḥ Saithilyallaghutāmupaiti tasmāt bhāṣāviṣye'nyathā jagadvā nyenodān.

3. Nagavarmā—Vijayānanda ;=Bharata, Pravaralalita ; Jayānanda—Hem.II.273. (XVI.74)
Nagavarmā—Drutapada=Varāhamihira. 130 20 etc.

The peculiar metre created by Bhaṭṭi in his Kāvya[1] has been corporated by Nāgavarmaṇ in his manual under the designation Haṁsamattā, which has been slipped from the eyes of the Skt prosodists. Like Varāhamihira, Nāgavarmaṇ dealt with the metre śloka, being a species of Anuṣṭubh.

From the given deliberation,, we have a brief resume of the history of Skt metrics beginning from Piṅgala and extending upto Kedāra. This can be designated as the Orthodox period. During this period we see that the ultimate standardisation of the more or less complete shape of the doctrines of Skt ; prosody has been outlined. The works of the period which follow this, apparently contribute nothing new but summarise and setforth, the result of the earlier speculation. The last tinge of the Vedic metrics is faded away from one side and to the other side has been admitted the non-Skt metrical principle conforming to the need of the age.

The period under review may be designated as the post orthodox period, about which we will speak subsequently.

Polymath Kṣemendra deserves to be mentioned here for his appearance in the orthodox period as well as his special treatment of the metrics in his text book Suvṛtta Tilakam. This work generally reflects the character of the kaviśikṣā, a class of work in Sanskrit, professed to show that they are for the guidance of the aspiring post. This type of work displays emphasis on one aspect of metrics as a discipline, namely, its practical application which developed side by side with the theoretical consideration of general principles.

Along yati, regulation of Akṣara and mātrā have been the technical determinants in different periods, sonorousness has been proved all along to be their essential feature.

The Indian poeticist's conception of the Śabdaguṇa

1. Bhaṭṭi XXII. 35.

Samādhi[1] (expressional adjustment) and uddārta (gravity or sobriety compiled with sublimity) point to the role of the metres in the function of the verse composition through their akṣara arrangement.

The Sonorous effect (śravyatā) is held to be the joint product of the bilateral efforts of the post and his reader. The poet by his instinct and the reader by his receptive ear impart the quality of sonorousness in appreciation of a metrical composition.[3] Deveśvara, the author of the Kavikalpalatā, warns the poet for the proper use of yati which may breach the essentials of harmony and symmetry. Poeticists also diates on the fact that versification is bad if it is undelectable to the ear even when the rules of versification have been complied with.[4] Kṣemendra practically lays stress on this śravyatā in the poetical composition only when there are possibility of the formation of a number of metres. Mechanisation of certain rules of definitions is no teaching at all ; what is śravyatā is marman (the vital part) of the metrics and has to be understood by proper recitation and by the close study of numerous specimens in literature. At the same time, to depict the rasa it is necessary to observe the rule of propriety. This may have application with reference to verbal concordance in the metres—appropriation of certain metres to the subject matter depicted in the verse.[4]

1. Kāvyālaṁkārasūtravṛtti III.1.13. ed. by Nagendra. 1954. Ārohavarohakramaḥ Samādhiḥ......Tatrarohapūrvako varoha yathā—Nirānand......etc.
2. Kavikalpalatā /—Evam yathā yathodvegāḥ Sudhīyam nopajāyate Tathā tathā Madhuratānimitham yatiriṣyate //.
3. Hatam Lakṣaṇanusaraṇe ·pyasravyamapraptagurubhavānta Laghu rasamnugunañca vṛttam yatāt hatavṛttam, Kāvyaprakāśa VII. P. 334. Ed. Jhalkikar, 1950.
4. Abhinava in his gloss on XIV.105 dilates on the point that one Kātyāyana, who is presumed to be one of the earliest known writers on kaviśikṣā, reflects on this issue ; śarīrāśrayetyādi athoktam Kātyāyanena "vīrasya bhūjadaṇḍānām varṇane srag-

The first chapter dealing with the general principles of metrics enumerates certain selected group of metres. Then he deals with praise and ensure within his limits as a true critic ; in his band even the honoured names of poets make no difference. In many cases his illustrations place two sides of a question regarding both merit and defect by different verses even from his own work. Śikhariṇī in the hands of Bhāravi, obtains a special charm, but sometimes loses its real nature due to want of the compound word, other conditions remaining the same. The division of Śārdulavīkriḍita line is more agreeable, if the first half is more detached than the 2nd.

On the other side, Kṣemendra places the cases of the poets who have been singled out for their proficiency in the particular metre.

In the concluding section of the chapter II, it deals with an interesting topic how the certain parts of a particular metre can be converted into a new one by the process of adding or altering some syllables.

While thinking on the appropriate use of the metres, Kṣemendra begins the chapter III by dividing literature into Śāstras, Kāvyas, Śāstrakāvyas — Śāstra effect in Kāvyas and Kāvya śāstra — Kāvya effect in Śāstras.

In Śāstra for the attainment of lucid presentation Anuṣṭubh is the best, in Kāvyas however different metres will be appropriated so as to be conducive to Rasa, in Śāstra Kāvya long metres are better to be avoided and in the Kāvyaśāstra too the application of metres will be in accordance with the attainment of Rasa.

The work hardly put forward any special claim as a work of great theoretic importance. Its value exists not in substance but in its treatment of practical issue. Finally, it can

dharā Bhavet Nayikavarṇane Kāryam vasantatilakādikaṃ. Śārdulalita prācyes" mandākrāntā ca dakṣine //.

be said, what has been treated in this work Suvṛttatilakam, is in keeping with true orthodox spirit which he does not violate even for a time.

We have now practically completed our survey of the orthodox period. But the above account of the orthodox writers must not be supposed to exhaust the invaluable wealth of the scholastic activities of this period. The scholarly works of the commentators, in which they fell back up on minutest details of their universe of discourse for fine distinctions, are no less important in this field. In this field, the names of Halāyudha and Yādavaprakāśa deserves special mention.[1]

Halāyudha's Mṛtasañjīvanī is an exhaustive gloss, in which every passage of the original is noticed and interpreted in lucid language. Being orthodox in spirit Halāyudha did not transgress the restrictions of the orthodox rules. He deduces illustrations from the current literature, but we would not allow the non-Skt elements that are not vouchsafed by the text concerned, which fact evinces the inherent bias of the author in that Line. Halāyudha's exposition on crucial points like those of "Gante" etc. is nothing but literal commentory which fails to meet the inquisitive queries of the ambitious students. That is why, in most of the cases he was uncritical and hypothetical, and he was adversely criticised for his lack of ingenuity. It is queer that Halāyudha fails to see the true character of the three big genera --Samānī, Pramāṇī and Vitānam, which he grouped under the Anuṣṭubh class. He has been condemned by his followers for the omission of certain sūtras in the original text. Halāyudha[2] has left out certain sūtras in the Vedic portion which has been observed by his immediate follower

1. Halāyudha—near about the last quarter of the 10th century, Yādavaprakāśa—middle of 11th century. For details see Suprā P.163.
2. cf. Bhāṣyarāja F.51a—etāni sūtrāni vṛttikṛtā viṣmṛtāni.

Yādavaprakāśa. There are some divergences in the readings of the sūtras in the texts of the different commentators. In addition to that, Halāyudha incorporated 18 sūtras (in VIII 2—19) which did not form part of the original sūtra work. He speaks of the sūtra concerning 6th Pratyaya, but does not acknowledge it as belonging to the original work.[1]

The second great annotator is Yādavaprakāśa, who is not well known as a commentator on metrics, but is more known for his manysided activities, i. e. for his Vaijayantī etc. From his unpublished text it can be known that Yādavaprakāśa (Ms. No. Adyar. 9. 1. 22. 1—275) is more faithful than his predecessor.

Worth mention is his commentary on the Vedic portion which is very informative and lucid. It may be taken as a safe companion to the study of the Vedic chandas. Piṅgala has been represented by him as the expositor of the Vedic chandas and the illustrations adduced by him are very helpful and are meant for manifold attainments. In order to avoid the overburdening on the commentary in the Vedic portion, Yādavaprakāśa does not dilate on the issues which are not touched by the original writer (nānapekṣitamucyate).[2] But on the other hand he extends his recognition to the views found in the other śāstras with a view to substantiating the authoritativeness of his own. That is why in his commentary, there is a long list of metres, which obviously belonged to other śāstras utilized by him not accessible to us. These on the other hand, may be traced in the works like Jānāśrayī, where as Halāyudha's computation in comparison with it may be minor and limited. In the treatment of Laukika metres, Yādavaprakāśa has two broad divisions

1. Ṣaṣṭhapratyayo'pyardhaparicchi thirityeke. So'tyalpatvāt puruṣecchānuvidha yitvenāniyatātvācca noktaḥ—Halā. on VIII. 34. op. cit.
2. anapekṣitanam sankoco nanapekṣitamucyate.........
Vide, JASB. Vol. IV. 1962. P.189.

of metres in general, whereas Halāyudha dilates on the three, i. e. Gaṇa, Mātrā, and Akṣara. His treatment of mātrā metres, is in the line of Piṅgala dividing it into Gaṇajātis and Nirgaṇajātis. In a very admirable way, he threshed out and discussed the following issues;—role of metres in the vedic scope; relative analysis of vikarṣa and svarabhakti; the process of contraction and expansion as has been envisaged by Nidānasūtra; the laghu vṛtti and guru vṛtti not noticed by Halāyudha; process of Adhyāsa culled from the Vedic literature; the issue of the generic upajāti variety and the Gatha.

Lastly, like the Kaviśikṣā poets, Yādavaprakāśa made a specific contribution to the practical aspect of classical metres. He laid special emphasis on the derivation of several metres of various length by applying many devices[1] such as the repetition of any number of particular gaṇa;[2] the repetition of any number of either of the constituents; the taking in, or away, of any number of short syllables, substituting it by long syllables;[3] modification of a particular scheme with particular parts, other parts remaining intact, by adding or taking away as in the case of Mandakrāntā.

Such a work of outstanding merit neither is known to literary circle nor to the whole group of the later writers on metrics. But Yādavaprakāśa has been acknowledged and his views are acceped by Bhāskara Rāya[4] with great honour.

1. VI.5. Tathā yadi Saḍbhagana guru ca dvau kṛtau Saroruhanetrā...... Yadi sapta vikṛtān mayūrgatiḥ ; yadyastavutkṛtau pravīrocitam.
2. VII.12 ; Īdṛśaṃ Gāyatryāṃ vṛttamabhijit ; uṣṇihi saralaṃ ; dhṛtau vimalam ; atidhṛtau Sukapadam.
3. VI.27. Atra navabhyo yadi khalu saganastato jaganaḥ dhṛtyām lalanā. VII.18. aṣṭhyāmeṣā madanalalitā ; tasau ced daśakād bharakranta.
4. Vr.cand.Ud. (F. 31b): Prāñcāstu dīrgham saṁyogaparaiḥ tathā plutam......... Bhāṣyarāja—f 77a—Tenetaḥ praguktaṇānām Laukikānām Jatiriti prācāmacāryānam Saṁjñā etc.

To form a just estimate of the forces at work in the way of evolution of chandośāstra. Mṛtasañjīvanī of Halāyudha and bhāṣya of Yādavaprakāśa are proved to be indispensable. The period under review may be designated as the post orthodox period. During this period we see that the ultimate standardisation of a more or less complete shape of doctrines of Skt prosody has been outlined.

The first and foremost writer of this class in the post-orthodox period of Skt metrics is Kedārabhaṭṭa whose Vṛttaratnākara, judging from its popularity and influence must have helped a great deal in finally establishing the theories of prosody in classical Skt. This work, purely classical in spirit sets forth its doctrines in purely Anuṣṭubh metres (as has been done in purāṇam and other śāstras), applied the "lakṣyalakṣaṇa Saṁyuta" method in defining the individual metres which were introduced by Jayadeva.

Direct treatment of the Vedic metres as well as of non-Skt ones are entirely ignored and we find for the first time a definite scheme of Skt metrics more or less systematically elaborated and authoritatively established. This work with the merit of fulness not only summed up the previous speculation made by Piṅgala, but in turn is declared to be the earliest orthodox Skt work in which underlying principle of the very vernacular language has been laid down. This work is aptly called objective, empirical and it is more or less mechanical in discipline.

In Kedāra's Vṛttaratnākara the classical Skt metrics are formulated not incidentally as in Bharata or in Varāhamihira, not sectionally as in Piṅgala, Jayadeva and Jānāśrayī but in such a well defined outline as would indicate that clessical Skt metrics attained the rank of an independent discipline. The text has been commenced with the acknowledgement of the authority of the Piṅgalācārya.[1]

1. Piṅgalādibhirācāryairyaduktam laukikam dvidhā/mātrā varṇavibhe-

As there is nothing to set forth a new in the orthodox line this attempt was to put his discipline with an apprecia-ble nicety of arrangements and in a simple lucid language so as to be accessible even to a child.[1] This work consisted of six chapters containing one hundred and thirtysix stanzas. In most of the works composed in this period, the fashion was to restrict their scopes within the orbit of the six chap-ters. Garudapuranam[2] accepts this mode of arrangement of the subject matter within the six chapters but not in the given number of stanzas, while Vuttodaya retains even the exact number of verses within the six pariccedas, but not the chapterwise arrangements of the subjects.[3] Polymath Hemchandra[4] though appeared in the same period, treats Skt, Pkt and Apabhraṁśā metres in, his work Chandonuśā-snam in eight chapters. In twentyone ślokas Bṛhannāradiya-purāṇam[5] dilates on the rules on Skt prosody, which appears to be orthodox in spirit but classical by feature. While enumerating on the rules of the six pratyayas, its adoptation from Vṛttaratānkara is so faithful sometimes, that it can be charged for slavish palagarism, on account of the verbatim reproduction of the stanzas. Unquestioned dominance of Vṛttaratnākara is clearly discerned in the respective chapters of Nāradiā and Garuḍapurāṇam. There is hardly any doubt that the chanda portion dealt in Garuḍapurāṇam, is chiefly on workable epitome presented by a writer who conforms in essentials to the understandings of the theorist Kedārabhaṭṭa.

dena chandastadiha Kathyate//Ṣaḍadhyāyanivaddhasya chandasy'osya parisphuṭam pramaṇamiti vijñeyam saṭtṛṁśadhikam śataṃ. I. 4-5.

1. Vṛttaratnākaraṃ nāma vālānām Sukhasiddhaye.........I. 3.
2. Garuḍapurāṇam pūrvārdha 211—216 Chapters Baṅgavāsī ed.
3. Ed. by Feyer. JASB. LXVI. P.370. 1877. India Office Library's Ms-Mṛ. Childers presentation contains 138 verses. Burmese MSS also contain 136 verses.
4. Ed. by Velankar. Jayadāman. 1948.
5. Venkateśwar edition. Pūrvakhanda. 75 Adhyāya.

To Vṛttaratnākara, sole credit will be given for recognizing the importance of the ten varṇas[1] (in addition to 8 varṇas representing eight Trikas, two others, ga and la representing solitary long and short respectively). But none of its followers took notice of it. This has been reproduced verbatim by Gaṅgādāsa, the author of the Chandomañjarī in the succeeding period and this work we will take up subsequently.

The vowel that has become Guru by standing before a conjunct consonant which stands at the beginning of a line, is sometimes taken as Laghu. This verse has been incorporated in Garuḍapurāṇam[2] and Vuttodaya preserves this verbatim however in its own languages. Śaraṇadeva[3] who noticed this license enjoyed by the great poets like Magha etc. speaks of this in the form of a sūtra.[4] The same has been referred to by Gaṅgādāsa who ascribed that to Piṅgala. Hemacandra exposes it in a very scientific language" "ka Pavisarg anusvarvayñjanahradisaṁyoge"—without leaving any condition that this has exclusively occurred in non-Skt languages.[5] This is the tangible result of the contact existed between Skt and non-Skt metrics. This has been slackening practically the orthodox discipline where the irre-

1. Myarastajabhanagairlāntairebhirdaśabhirakṣaraiḥ / Samastaṃ vāṅmayam vyāptam trailokyamivaviṣṇuṇā / /.I.6.
2. C'f. Verses. Ch.2.11. 4a. Garuḍapurāṇam Ch. I. Verse. 8 Parepadadisomyoge—yo pubbo garuvakkharo Lahu Sa Kvaci vinneyo-tad......
3. Author of Durghaṭavṛttih T.S.S. 6. This work seemed to be composed in the year 1095 saka, i.e. 1172 AD. A little later than vṛttaratnākara.
4. Kathaṃ punaḥ "praptanābhihradamajjanamasu prasthitam nivasanagranay eti māgaḥ hralasabde parato gurutvacchandobhangāt. Ucyate, Prāptanabhinrada iti pāṭhāḥ sādhuḥ. Chandacchāstre "prahre Va" iti Sūtrena vikalpena gurutvamiti kaścit. Durghaṭavṛttiḥ P.23 TSS.6.
5. I. 6. Chandānuśāsanam. This sutra belonging to the chapter of Sanjadhyayah, could be applicable to Skt, Pkt and Apa.

gularities and the violations of the fundamental axioms of śāstra are condoned but not directly encouraged. Kedāra's spirit of adjustment would not forego the old sastric leaven. At the same time, Kedāra understands that like Prayogaśāstra, metrics is essentially practical and cannot as such brush aside the authority of the usage. That is why in the midst of the diversionary activities, Kedāra extends a just response to the spirit and manner of non-classic study.[1] Direct sanction is however crystallized in the Chandonuśāsanam of Hemacandra.

On the crucial problem of the issue[2] "Gante", Kedāra's observation has got to be read with that of Jayadeva by adopting the optional application as has been entailed by sastric "Vyavasthita Vikalpaḥ."

In its treatment of Gāthā Kedāra placed two sets of definitions. The first type found to appear in the Saṁjñāvidhāna adhyāya[3] which includes verses composed of three and six padas within its fold, while the second has been specified by the term "Anuktam" placed in the concluding verse of the last chapter. Thus the Gāthās are of three types—one which have unequal number of padas--i. e. Padairasamamiti; second, which have different types of gaṇas in different padas of the metre; and the third which have unequal number of Akṣaras in each pada. To the scope of the last one, the pādacaturūrdhavādi may belong The last mentioned metre is the regular viṣama metre in Piṅgala chandaḥ sūtra. Therefore the definition must have the "ativyāpti doṣa". In order to avoid this, the second sūtra is codified-i.e. "Atrānuktam Gāthā." Gāthās are those which are not codi-

1. Cf. Gloss of sulhana on I.10 J.U.B.N.S. Vol.; 20. 1951. P.80. Pūrvacaryādinām Piṅgalanagaprabhṛtinām Kālidāsādīnām ca kavinām samaya parigṛhitaḥ samyogaḥ kramasamyogaḥ.

2. I.9b Vā pādānte tvasau gvakro jñeyonyo matriko lṛjuḥ II.

3. Śeṣam gāthāstribhiḥ Ṣaḍbhiścaraṇaiścopalakṣitaḥ. I.17.

fied in the given manual. It has been asserted that Gāthās are those which are not defined here.[1]

Vuttodaya[2] inserts the definition of Gāthā in a manner like that of Vṛttaratnākara. But the author of the work reminds his own language i.e. Pāli, in which all the verses are called Gāthā.[3]

Garuḍapurāṇam[4] avoids the double entry of the defini tion of Gāthā and places it aptly only at the close of the discussions of the Varṇa vṛttas.

Hemacandra's definition of Gāthā in this place, is appropriate to his style and possesses an all pervasive scope.[5]

While leaving the matters of general concern to be explained in the premier chapter, Kedāra crams four different groups in the Ch. II namely-Āryā, Vaitālīya, Mātrāsamakam and Vaktra groups. In this manner of arrangement Kedārabhaṭṭa follows the orthodox line, adopting the system of Piṅgalācārya whose preference exists in such seriality—Āryā, Vaitālīya, Vaktra, Pādākulakam and Śikhā etc. Vuttodaya proves to be more systematic, more scientific than Vṛttaratnākara. Unlike the latter it deals only with the Mātrāvṛttas, leaving the Vaktra group only to be appropriated by the Viṣamavṛtta paricchedah.[6] The peculiar treatment of Vaktra among the Mātrāvṛttas draws the attraction of a host of commentators and Trivikrama, the earliest of them,

1. Viṣamakṣarāpadam Va padairasamam dasadharmavat yacchando noktamatra gatheti tatsuribhiḥ proktam. V.12.
2. Padehi chahi tihitu gatheti ca paratthevam I. 14.
   Vuttodaya XVIII JDL. 1929.
   Nadissatettha yam chandaṃ......etc. V.II. Ibid.
3. Anantaroditam cannā—metam Samanna namato Gāthā micceva niddittha munindra vacane pana. I.15. Ibid.
4. 215.9. Purvakhandam—Bangavasi ed. Viṣamakṣara padam va pancaṣaṭkadiyavakam cchandotra nokta gatheti dasadharmadivatbhavet.
5. Gāthātrānuktam Chandonuśāsanam. VII. 73.
6. Ch. V.

justifies the name Saṁkīrṇa Vṛttādhyaya[1] of Ch. III of Vṛttaratnākara by showing the inclusion of Vaktra group into that chapter. Along with Vaitālīya group the treatment of the Vaktra group is justified on the ground that in the former, as the Gaṇa system has been allowed there partially, so in Vaktra there has been the partial provision for the varṇa gaṇa.[2]

But in a peculiar way almost like Jayakīrti, Kedāra deals with the Ardhasama and Viṣama vṛttas, which he placed after Sarvasama Varṇavṛttas.

Hemacandra's approach however strikes a different note from those of his predecessors who crowd all these subjects under one Adhyāya, i.e III which he treats after that of the Sarvasama vṛttas.

The Chapters III, IV and V of Vṛttaratnākara are solely devoted to varṇavṛttas treated in 109 heads. The number seems to swell up gradually by the passage of time and each writer seems to add something to the stock of his predecessor. So we see that Piṅgala's work recognises 80 varṇavṛttas, Jayadeva 80, Kedāra has 109 and Hemacandra about 30).

Upajāti[3], a generic name for Triṣṭubh class devised by the orthodox prosodists headed by Piṅgala for the metre resulting from the mixture of Indravajrā and Upendravajrā.

Special treatment of the Jagatī (Tabhasaya – Jabhasaya)

1. Trivikrama's gloss on II 28-30 Yataḥ Saṁkīrṇavṛttādhyayo'yam Vaktrāni cānuṣṭup Samavṛttādau Saṁkriyanta iti na virodhaḥ II.
2. Ibid, Idem, Yato vaitālīyam pratipādam pādamadhye niyatatrikavarṇagaṇa vyaptam, idamapi tathaiveti Sadṛśyadana Yoranantaryamevoditamiti sthitam. Cf. Narayanabhatta's gloss on it :—Atha Vaktrasyaṣṭākṣaratvenanuṣṭubhi Vaktavyasyāpi tadvatsākalasya niyatagurulaghutvabhavat pathyacapalādisaṁjñākāryā Mātrā vṛttānāmsāṅkaryācca mātrā vṛttaprastāve eve.—Kāśī Skt Granthamālā 55 P. 48.
3. P. Ch. Sutra :—Indravajrā tau jgau // 16 // VI.
Upendravajrā Jtaujdau ga // 17 // VI.
Adyantavupajatayaḥ // 18 // VI.

and Atijagatī in Jayakīrti[1] extends its scope while Kedāra generalises it to any kind of admixture of metres irrespective of their classes.[2] Trivikrama in his gloss on this issue strikes on the right point what has been intended by Kedāra.[3] Vuttodaya unhesitatingly adopts this in verbatim and Hemacandra agrees with this because it can be substantiated by the old usage. Yādavaprakāśa subscribes to this view but Halāyudha restricts the scope of such admixture to the Triṣṭubh class only.

In the true spirit of the orthodox writers, Kedāra treats Āryā which has been described by him as a metre of two hemistiches. But he appropriates the definition of Jayadeva, because, Piṅgala's definition by its ambiguity led to great deal of controversy regarding its interpretation.

So far as the spirit of Āryā is concerned, Kedāra holds strongly the line of tradition enunciated by Piṅgala. In no place, he gives even a slightest reference of the catuṣpadī Āryā, though at the close of the orthodox period we find "full fledged figure" of it in the works of Jayakīrti and Nanditāḍhya.[4] Neither in Vuttodaya, nor in Hemacandra this this is present what to speak of Garuḍapurāṇam.

The purely normative character of the Skt metrics begins to disappear with the ultimate standardisation of more or

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1. Jayakīrti. II. 117.— Indravajrā Upendravajrā
   Ibid. Idem. 145.— Indravaṁśā Vaṁśastha
   —do 164.— Rucirā Ruci—Prakīrṇakam
   —do— 148.— Smṛti Śrūti—Siṁhaplutam.
2. Vṛttaratnākara III.31—Anantarodiritalakṣmabhajau padau Yadiyavupajatayastaḥ Ittham kiłanyasvapi miśritāsu smaranti jātisvidameva nama. //
3. Trivikrama on III. 31.—P.53. JASB Vol.33.!!1956 Itthamanena prakāreṇa anyasvapyuktadisu samutthitasu Vyaktisu yugatikṛtya miśṛtāsu ṣaṭisvidameveti Upajātayah iti nam. smaranti cintayatītyarthaḥ.
   III. 20. ed. R. Siddhārtha. JDL.XVIII.
4. See Ante Foot notes on Page 63.

less complete scheme of the classical metrics outlined in Vṛttaratnākara. This stage is marked by great scholastic acumen, if not by remarkable originality but by its all embracing provisions for all "Śāstrāntaras". This may be called a stage of progress and adoptability in the one hand and on the other. this is a stage where very few novel ideas come up but only the old ones are recapitulated. There may aptly be called a stage of deterioration or decadence.

The manuals appearing in this age follow the lead of Pkt Piṅgalam, after the appearance of which there dawned a new era in the horizon of Skt metrics. In this epoch of fertility—the general principles being fixed, the manuals devoted themselves to speculate on the established theories in their minutest details for fine distinction and to cope with the new ideas with a spirit of adjustment. Consequently, varied, plentiful and novel types have been supplemented in new vein of thought, experiments were made to find a comprehensive formula to cover the old ideas as well as the new.

It covers the age of numberless commentaries which, made on the authoritative work Vṛttaratnākara, are busy with the work of the annotation, expansion and restriction of the already established rules.

Side by side, we see that there flourished many popular text book makers who engaged themselves in the task of simplifying the science for easy enlightenment.

We would just make a cursory glance to the scholarly expositions made on the standard work Vṛttaratnākara made by the commentators who flourished shortly after Kedārabhaṭṭa. They are Trivikramabhaṭṭa[1], Sulhaṇa[2] and Somacandrasūri.[3] Trivikrama is the earliest and Sulhaṇa is the most critical and presents the opinion of Kedāra in its proper

1. Ed. by S. D. Velaṅkar. JASB NS vol. 33 1958.
2. Ed. by Gajendragadkar. JUB NS Vol. 20 ; 22 ; 23. 1951-55.
3. Ed. by Dr. G.H. Godbole. Wilson College, JUB. NS Vol. 27. 1958.

perspective and in the light of the traditional information vouchsafed to him.

On many places Trivikrama's exposition is plain, simple and literal whereas Sulhaṇa's is critical in every detail and his opinion is very logical, that it removes away all the ambiguity of sense.

Trivikrama boasts that his attempts are not to explain the sūtra in its every detail. He has expounded only those portions which seem to be difficult and his main purpose is to supplement Kedāra's information from texts like those of Jayadeva and others. He would interpret Kedāra's works so as to contain, wherever possible, also the information given by others by resorting to maxims like the Siṁhāvolokita and to avoid the defect of Avyāpti and Ativyāpti.

Sulhaṇa seems to be more appropriate and critical, where he controverts the pādādau in 1.10 adopted by Trivikrama[1] and Somacandra.[2] The reading pādādau is not appropriate because the illustrative verse is in Āryā metre, whereas in Kedāra's parlance, there should not have any pāda division. If the reading pādādau is granted, it will contradict Kedāra's own conception. Therefore, Sulhaṇa's exposition is more clear and more appropriate when he lays down that a short letter coming before a conjunct consonant existing at the beginning of a verse, does not sometimes become long by position. What is significant in this sūtra is that a short letter coming before a conjunct consonant sometimes does not become long by position. This position is created by the "Krama."[3] Therefore, in all cases there should not be

1. Kvaciditi Āryāviṣamapādānte parasaṁjogapekṣyaiva laghugurutvasyedam lakṣaṇanupaghaṭaya. Āryāyame veti niyamadanyajatyam nāṅgikuryāt; JASB. Vol-33. 1958.

2. Vākyārthaḥ spaṣṭhaḥ Bhāvārthastu Yuktaparaśceti vacanāt yallaghorgurutvam prāptam Tadatra pādādi Soṁyoge iti— J.U.B. Vol 27. 1958.

3. Vighaktyautam padam Tasya padasyādau vartamāno yo varṇastasya

optional[1] lengthening.

Again "Krama" may mean what has been granted and adopted by the great poets through the ages.[2] That is why Sulhaṇa adversely criticizes Trivikrama who accepts the reading "pādādau"[3] as the rule regarding the lengthening of the short at the end of the pada. Sulhaṇa's observation is based on the practical usage which should be applied on the even padas. Vāmana in his Kāvyālaṁkāra is against the lengthening of laghu in the uneven padas.[4]

In the interpretation of Gāthā Trivikrama observes the view of Kedāra from a new angle which is still unprecedented. This signifies that the word "Daśadharmavat" has reference to the ten varṇas -- Mara...etc, on which the whole of the metrical science is based and which composed the syllabic metres. In other words, this comprises all the syllabic metres and among them what are not included in the Śāstra are to be called Gāthā.[5]

saṁyogaḥ sa iha śāstre kramasaṁjñakaḥ jñeha. Tena Kramasaṁjñakena purovartinā prāk pādānte vartamānasya prāpta gurubhāvasyāpi laghuta syāt —Sul. Com. JUB. Vol.XX.P.80.

1. Pādā daviti Kiṁ anyatra mā bhut grasaṁyogena yathā......Asamagravilokitena kim te.........
2. Nanuka eṣa krama nama Samyogaḥ ucyate pūrvacaryanam Piṅgalanagaprabhṛtinam kālidāsādīnām.
3. Kvecitpādādaviti manyante tadasaṁgatam Sūtrodāharanayorghaṭanābhāvāt. Tathāhi taruṇam udāharaṇamāryāya pradarśitam Sul. Com. P.82. Ibid. Idem.
4. Sul. Com. on 1.9. Pādasyante vartamāno laghurapi vibhāsaya guruḥ syāt. Sa ca kavisamayavyavahārāt dvitīyacaturthayoreva pādayorante veditavyaḥ cf. Yādavaprakāśa VI.8.—Tataśca yadeka varṇayanti gante ityatra pādānte'pi laghorghrusaṁjñā vidhiyata iti tadapi pratyuktam—viṣameṣveva tadupapatteḥ.
5. Sul. on V.12. Daśadharmavat. Daśadharmadayo Gaṇaḥ vidyante yasmimstaddaśadharmavat......Vahulam mādhbhirdaśagaṇaiḥ vyāptamityarthaḥ......cf. vṛttaratnākara :—I/16.........daśabhirakṣaraiḥ Samastam vāṅmayam vyāptam.........II

Trivikrama is more a frank follower like Halāyudha than a critic and two others are eclectic. They may be fairly regarded as belonging to that group of faithful commentator who think it better to interpret literally than to incorporate new ideas in the system they comment upon.

In the manuals belonging to this period, we can notice four streams of ideas. The first group comprising Vāṇī Bhūṣaṇam[1] and Vṛttamauktikam[2] in the spirit of the non-classical replenishes the necessities which were deficient. The second group which includes Chandomañjarī[3], Chandokaustava[4], Vṛttaratnāvalī[5] etc. is the recast of the surviving exponents of the orthodox tradition. Chandopīyuṣa[6], on the other hand, represents the textual criticism working out in the independent method of his own. In Chandonuśāsana[7] non reorientation of the fundamental principle of versification is found.

But all these divergent streams of thoughts and tendencies gather together in Pkt Piṅgalam under one clear, dominant and finally authoritative doctrine.

Besides these four groups enumerated above are Kaviśikṣā type of works like Mandāramaranda Campū and Śrutabodha[8] attributed to Kālidāsa are purely classical in spirit but deals with other aspects of metrics as has been made by Suvṛtta tilakam and others. The standard work of this age, is Pkt Piṅgalam[9] which is written in Avahaṭṭa language.

1. By Damodar Miśra – Kāvyamālā ed. 1925.
2. MS. NO. ASB. Govt. 5719.
3. Ed. Gurudāsa Vidyānidhi 1939.
4. By Rādhādāmodara—457 Gaurāvda.
5. By Cirañjīvaśarmā – ed Serampur Saka 1755.
6. MS. NO. 450 of 1892-95 BORI
7. MŚ. Sanskrit College Chando 34.
8. Ed. 1909.
9. Ed. by Candramohan Ghosh—B. I. 1902.

It is maiely devoted to the Pkt and the Skt metrics. The work is important and indispensable for the setting up of the chronology of the Skt metrics, because this is the only work in Pkt which after the Vṛttaratnākara moulded the shape of most of the manuals that appeared in the later period.

Pkt tradition prefers quite obviously to deal first with Pkt metres. Virahāṅka, the earliest known work available in Pkt tradition seemed to be the originator of this method. Svayambhū's regard for Skt tradition strikes rather a discordant note in this domain. Pkt Piṅgalam follows the method adopted by Virahāṅka whose most of the layings have been incorporated by him. But unlike Virahāṅka, the former divides the manuals broadly into two sections dealing with Pkt and Skt metres respectively. Not only Vāṇī Bhūṣaṇam, but also Vṛttamauktikam[1] has been set in two parts each separately numbered as an independent unit.

Pkt Piṅgalam in the true spirit of a compiler attempts at rationalising into a systmatic and comprehensive system the already accepted methods of versification elaborated by the previous thinkers like Piṅgala, Hemacandra, Virahāṅka and Svayambhū. The compiler adopted the five mātrāgaṇas[2] introduced by Hemacandra, used symbolic names for four mātrāgaṇas of Virahāṅka[3] namely 2, 3, 4, 5 introduced new mātrāgaṇas t th d dh n and recognised eight varṇagaṇas of Piṅgalācārya. But so far as the definitions are concerned Pkt Piṅgalam used all the symbols introduced by the authors

1. I. O. 114 and Adyar 40E 39 describe only the Part—I. Part—I being completed in 52 leaves and Pt. II in 204 each of each has been separately dated.
2. I. 2. Chandonuśāsanam—Dvitricatuṣpañcaṣaṭkalā datacapasa Dvitripañcāṣṭatrayodaśabheda mātrāgaṇaḥ.
3. Vjs. I. 19. Gurusavva kanna ; Guruanta karalam panharam ca gurumajjham
   Pkt. P. I. 17 Gurujña kanna guruamta karaalam pohoranni gurumajjha.

just mentioned except his own ones[8] i.e. t th d dh n. Vāṇī Bhūṣaṇam[2] and Vṛttamauktikam following the track lay a side the Mātrāgaṇas of Hemacandra but use all the technicalities especially those of Pkt Piṅgalam. But unlike Pkt Piṅgalam, they dispense with the mātrāgaṇas of Hemacandra.

Poetical licence has been allowed to enjoy in Pkt tradition. The orthographical character of the syllables in the metrical lines are not restored rigidly. What is vague and slightly hinted at first in Skt manual Vṛttaratnākara[3] is carefully set forth in Hemacandra[4] but is finally established in Pkt. Piṅgalam.[5]

To refer to the most conspicuous instances, we may point out the rules that ordain that (1) the short before a conjunct consonant need not necessarily be always long and the long, if recited as short should be regarded as short. Even if a syllable containing two or three mātrās be read rapidly, it should be regarded as containing one mātrā. (2) E and O which are metrically long in Skt tradition, have been considered as optionally long in Pkt tradition. Vāṇī Bhūṣaṇam[6] adopted the 2nd rule of Pkt tradition but did not recognize the first one which Vṛttamauktikam reproduces in Skt langu

1. I. 199 Hira metre. nao pabhana tinni chagana aṁta karahi Johalam hara thabia jaupu.........etc. chagana–sixmatricgaṇa Hara–guru I. XI 83–gana vippa sagana dharai paaha pam Bhana Siṁhaaloana Chanda varam.
2. Vāni I. 7. ṭaṭhadadhameti gaṇāḥ syuḥ.........Vṛttamauktikam. I. 15. Fol. 2. b. Rasavānavedadahanaiḥ pakṣabhyaṁcaiva Sammitamātra yesamte prastauasthathadadhanatyeva Saṁjñakaḥprokt cf. definition of Hira metre I. 119. Vahṇiṭagaṇāmantyaragaṇameva caraṇaśo. bhitam.........
3. Vṛttaratnākara I. 10.
4. Hemacandra I. 6.
5. PP. I. 5. Ihira Viṁdujua Eo Suddha a vanna milia vilahu Raha Vaṁjana Saṁjoe.........
6. Vāṇī I. 6. Samjuktapurvo'pi laghuḥ kvacitsyātvarṇastu prahradigato Vibhāṣā Eo kvacitprākṛtake laghusta ihi tathā Vinduyute......

age.[1] In the treatment of the subject matter Vāṇī Bhūṣaṇam follows Pkt Piṅgalam closely than Vṛttamauktikam which treats the metres Saveya and Galitakam in its every detail which however the former two, Pkt pingalam and Vāṇī Bhūṣaṇam, omitted.

In Pkt tradition Gāthā is a mātrā metre, whereas in Skt it is a gaṇa metre i. e. regulated by the caturmātric gaṇas.[2] Pkt Piṅgalam[3] records both the definitions introduced by these traditions. In Vāṇī Bhūṣaṇam[4] too we find that this metre has been treated. In the same manner Vṛttamauktikam separately lays two sets of definitions, by which it seems to afford respective criterion to Skt and Pkt traditions. Thus Gāthā is defined here as Mātrā and Āryā as syllabic one.[5]

Vāṇī Bhūṣaṇam and Vṛttamauktikam do not make provision for Capalā variety of Āryā[6] which seems to be an innovation of the Skt tradition since the Pkt Piṅgalam seems to take no notice of it. Pkt Piṅgalam[7] treats Upajāti as a class which is originated from the mixture of the metres containing the same number of syllables. Vāṇī Bhūṣanam[8] notes only the case of Indravajrā and Upendravajrā. Vṛttamauktikam, however, restores the version of Pkt Piṅgalam by dilating on the point "Samaakkhara" and places the cases

1. Vṛttamauktikam I. 11. Fol. 2a. yadyapidīrgham varṇam jihva laghu paṭhati bhavati. So'pi laghuḥ varṇastvaritam paṭhanāt dvitrān ekam vijānita//
2. Vide PP.........(III)
3. Pkt Piṅgalam I. 54. — In terms of mātrā
   I. 56. — In terms of Gaṇa
4. Vāṇī Bhūṣaṇam — I. 41, I. 42
5. I. 91. Vṛttamauktikam Fol. 9b. Prathame dvādaśamātrā......iti gāthā lakṣaṇam Āryā sāmānya lakṣaṇam......Ṣaṣṭhe jo va vipro viṣame na hi joganaśca gurvantaḥ Saptahārāyāḥ Sahāraḥ.........
6. Vide PP........... (Chapter – III)
7. Pkt P. II. 118.........Sawam Jaihim Sama akkhara dijjiasu Piṅgala bhana uvajaihi kijjasu //
8. Vāṇī Bhūṣaṇam II. 123 Tadopajātiḥ Kavindrairbheda bhovantīha caturdaśāsyāḥ //

of the Śālinī-vatorṇī, Indravajrā, Upendravajrā, Vaṁśasthaṁ Indra-blamśā.[1]

Lastly, without entering into unnecessary details, we can show that Vṛttamauktikam and Vāṇī Bhūṣāṇam though seem to belong to Skt tradition make no discussion about "Gāthā-type" of metres being influenced that are not by Pkt Piṅgalam. On the contrary, Kavidarpaṇam and Hemacandra make a short provision for "Gāthā" as they belong to the post orthodox period. Hemacandra and Kavidarpaṇam can not abstain from doing it out of the reverence for Skt tradition.

Vṛttamauktikam deserves to be treated specially here because of its all embraceable scope. It not only gives places to Skt and Pkt metres, but incorporates all types of vernacular metres current its time, i. e. the 17th century.

Part – I which completed in 52 Folia deals more with non-Skt metres than with mātrā metres. These are syllabic matres but have been included in the chapter for mātrā metres. It is more extensive and exhaustive in its scope. It is for the first time we are acquainted with Saveyā[2] and Ghanākṣarī[3] hitherto unknown in the extant doctrinaires. By their special feature these metres are more syllabic than matric and by their nature they are more Prākritic than Sanskritic, because they received an impetuous treatment in the hands of the vernacular poets and prosodists.

Part – II completed in 204 Folia, comprises twelve sub-chapters. It embraces all kinds of specimen of versification

1. Fol II 11a. Śālinīvātormyupajātiḥ // anayorekatrapañcamakṣaragurutvadapartra ca pañcama laghutvadalpobhedayojanāt prastāraracanayā jāyanta ity upadeśaḥ.
   Fol II 13a.—Athaṇayorūpajatayah // Upendra Vajra carane etc.
   Fol II 32b. —athaṇayorūpajatayaḥ // Yadindravaṁśacaraṇena Saṁgataḥ pādopi Vaṁśasthavilasya jayate.........etc.
2. Fol. 41a. I Saptabhakāra Vibhūṣita Piṅgala bhāsitam......
3. Fol. 43b. II Rasabhūmi.........................Ghanākṣaram.

not recognised by others. Among these most interesting is the Prakaraṇam dealing with by Virūdavalī.[1] This kind of metre for the first time receives its recognition in the manual of versification. In the early stages, this has been called to the requisition for the purpose of panegyrics.[2] It receives its impetuousness in the hand of the Vaiṣṇavas and the verses are drawn mostly from the works of Rūpagoswāmī.[3] It seems to be exhaustive in treatment and covers a total number of 62 Folia. In the definition, both the total number of syllabic instants and Varṇagaṇas are required. Its use can be found only in the Skt literature.

Pkt Piṅgalam, recognises neither Ardhasama Varṇavṛttas nor Viṣama Varṇa vṛttas. Vṛttamauktikam makes provision for all these metres. Not only these, the Vaktra[5] class of metre which we found in the traditional definition of so called Śloka metre[6] has also been dealt with.

The early work on metrics looked upon as Vedāṅga include all the Vedas within its scope which comprises both verse as well as prose forms of composition.

In the works of later metricists as well as poeticists, reappear the same idea as if they have been swayed by the

1. Fol. 138.
2. Vide-Śrī Gauḍīya Vaiṣṇava abhidhān III khaṇḍa. P. 1752. Ed. Haridas Das. 471. Caitanyābda. Also see – Prof. S. P. Bhattacarya's discourse on Virūda, in A. S. B. Nov. 1955.
3. Fol. II..149a. Samagra iti nāmāntaram: – tathodhāhṛtamapi Śrīrūpasvāmibhiḥ śrī Govindovirudavalyam Yathā :—Pratiṣṭakhaṇḍana—Svabhaktamaṇḍaṇa prayuktacandava........ ...etc.
4. Fol. II. 138b. —Kalikābhiṣṭukalita Virūdāvalikamatā Savarṇakalika Proktā Virūdadhya manoharā Tatra ca advādaśāṅkākalā kāryā catuṣṣaṣṭhī kalāvadhi.
5. Fol. II. 124a. —Atha vaktram // kadacidardhasamakam Vaktraṁca viṣamam bhavet / dvayostrayorūpattesu vṛttam. tadā...... //
6. Athaca :— Pañcamam laghusarvatra
Saptamam dvicaturthayoḥ
guruṣaṣṭhaṁtu pādānām
Śeṣaṣvaniyamo mataḥ //.

notion that if Daṇḍaka[1] can have an appeal to the ear, there is no logic in excluding the elegant prose from the scope of chandas. Chandomañjarī is the earliest known extant manual to note down this theory and Vṛttamauktikam[2] following it reserves a fair position for the treatment of prose composition and adduces instances from Mālatimādhava[3] and others.

Vāgvallabha, a comprehensive work on Skt and Pkt metrics, is to be placed after the above mentioned works on which the influence of Pkt Piṅgalam is obvious. Like Vṛttamauktikam it does not lay aside, in its Varṇa Vṛttaprakaraṇam, Ardhasama vṛtta, Viṣama Vṛtta and Gadya Prakaraṇam. In its all embraceable scope a distinctive place has been alloted to Capalā variety of Āryā, which Vāṇī Bhūṣaṇam and Vṛttamauktikam do not treat at all. But it is interesting to note that Vāgvallabha makes a fair treatment of Vaitāliya Prakaraṇam which Pkt Piṅgalam and Vāṇī Bhūṣaṇam omitted totally. But unlike these three, Duḥkhavañjana Kavi in Vāgvallabha admits the scope of "Gāthā" that hints at the metres not included in the manuals concerned.

Mention may be made here of a similar type of work entitled Vṛttacandrikā in which the influence of Pkt Piṅgalam is clearly discernible. Within a very short span containing only 23 pages Vṛttacandrikā distributes its subject matter into three chapters. The first chapter commencing with Āryā metre, deals with nearly all kinds of Pkt metres

Bhāṣyarāja 112b. Mātrāchanda daṇḍakeṣvāpyamisur antarbhūta Prāsatālairviśiṣṭha iti.
cf. Vr. Cant. Fol. 240a—Mātrāchandodaṇḍakesvapyami...Prāsatāle Viśiṣṭhataḥ. Tritaladi lakṣaṇāni ca kaustubhe.

Fol. II. 133b. Vāṅmayam dvidhadam proktam padyam gadyamiti kramāt.. ...

Yathā vā mālatimādhave Gato'mavalokitalalitakautukaḥ kāmadevāyatanamityādi yathā va kābambaryām—pātālatalavāśiṣu dānaveṣvesvityādi //. Ibid. Idem.

like Soratha, Dohā, Madhubhāra, Kola, Cauvālā etc. Excluding Vaitālīya group. The second and third chapters mainly deal with Varṇa metres including in its restricted scope of metre Ghanākṣarī and Saveyā class of metres. Later on it has some dissertation on general topics to which has been added the definition of Gāthā "Gāthoktā caraṇaiḥ ṣaḍbhiṣṭathaiva caraṇaistribhiḥ." The discussion however is closed after a slight touch on Gadya.

A small unpublished work[1] of Sārangdhara Agnihotrīṁ consisting of nine and half folia belonging to 1700 AD also deserves mention here. From the brief exposition at the beginning it appeared that the work is purely orthodox in spirit. But in the treatment of the subject matter it follows Pkt. Piṅgalam After defining Āryā in a manner followed by Pkt tradition, it devotes a few stanzas for Mātrāvṛttas like Dohā, Catuṣpadī etc. This was followed by Sarvasama and Ardhasama Varṇa-vṛttas.

Another unpublished work, named Vṛttadarpaṇam[2] of the last century can be referred to here. The work has been modelled after the fashion of Pkt. Piṅgalam. It enumerates briefly the rules as have been prescribed by the Pkt tradition. It gives no recognisation of the mātrāgaṇas and the host of the Pkt metres that have been dealt with in this work are defined in terms of mātrās.

It first deals with Mātrāvṛttas which begins with Āryā and its variety and closes with Marahaṭṭavṛttas. The second prakāśa dilates only those Varṇa vṛttas which are treated by Pkt Piṅgalam. They appeared with the same designations as has been adopted by that standard work. The work closes with a fair discussion on prastāra including both Mātrā and Varṇa prastāra prakaraṇam.

1. ASB, MS. No. I. G. 8. By name chandomālā.
2. "Codex" numbered as G.5915 contains only / section where as the complete work has been noticed by R. R. L. Mitra in Vol. VI. The number of which is 2028. P. 54.

Vṛttamauktikam only discusses elaborately the Mātrā Prastāra, shortening the case of Varṇa Prastāra in a few lines. The work concerned, like Pkt Piṅgalam extends a full-fledged discussion on Prastāra of both types of metres.[1] In fact, the only difference is that the former shifted the topic at the end of the work following the Skt tradition, where as the latter inserts it between the Saṁjñā Prakaraṇam and Mātrā Prakaraṇam.

We could place here another work on metrics, with the same designation by some Kavindra, son of Rāmānanda. The work appeared with chapterwise description in the notices made by R. Lall Mitra.[2]

The arrangement of subject matters exhibits the fact that the work is modelled after the manner of Vṛttamauktikam. Unlike the preceding work consulted before, it discusses about Pratyayas just after finishing the Saṁjñā Prakaraṇam. Unlike Vṛttamauktikam, we came across the Vipulā variety. Vaitālīya Prakaraṇam is preceded by a detailed discussion on Mātrāvṛttas as has been executed by Pkt Piṅgalam and others. Along with Sarvasama Varṇavṛtta Prakaraṇam, Ardhasama and Viṣamavṛttam have also been dealt with. The work closes with a fair treatment on Gadya and Virūdāvalī being followed by a short note on blemishes arising in connection with verse composition.

The group of writers who claimed to be the surviving exponents of the orthodox period headed by Chandomañjarī-

1. Prastāra mūlakaraṇam / Prastāraprakāra kīrtaṇam tatra mātrā Prastāraḥ / varṇa prastāraḥ / yarṇoddiṣṭakathanam / mātrānaṣṭham/ varṇanaṣṭham / mātrāmerukathaṇam / varṇamerukathanam / mātrāpatākā / varṇapatākā / mātrāmarkaṭī / varṇamarkaṭī / This chart is prepared according to notice made by R. R. Lall Mitra VI. P. 55

2. Codex No. 2038. Notices of R. Lall Mitra. Vol. VI with Folia 10. Extant in 1200 ślokas. This descriptive catalogue P. 68—69 is utilized in order to show the fact.

kāra may conveniently be mentioned here. Gaṅgādāsa's Chandomañjarī constitutes a compact manual on Skt metrics in six chapters. There seems hardly to have any ingenuous treatment. The work mainly based on Vṛttaratnākara not only paraphrased standard definitions, but reproduced sometimes the whole of the stanza verbatim[1]. In the same hackneyed manner, sometimes in same phraseology Gaṅgādāsa formulated the definition of Upajāti and of Āryā metres.

The unavoidable influence of the Pkt tradition is inevitable on the group which comprises Gaṅgādāsa and others. With a spirit of electicism, it pays due acknowledgement through the implicit sanction of the optional rule regarding the lengthening of the short before conjunct consonant[2]. While utilizing the illustrative verse of Vṛttaratnākara for the case of optionally lengthening of the short at the end of the pāda, Gaṅgādāsa unconsciously shows his compliance with the Pkt tradition.[3] Because the verse concerned is in Āryā metre and pāda division is accepted in the Pkt tradition. And the most curious fact is that Gaṅgādāsa being the remnant of the orthodox period sets the definition of Āryā after the frame of two hemistiches.[4]

But Gaṅgādāsa does not distribute his material in a

1. Myarastajabhnagairlāntairabhirdaśabhirakṣaraiḥ Samastham vāṅmayaṃ vyāptam trailokyamiva viṣṇunnā Vr II I!II 6.
   cf. vṛtta. I. 8. -- Chando I. 10.
   —do— I. 18—20a – I 26—28 etc.
2. "Pra hre vā" iti punaḥ Piṅgala munervikalpavidhāyakaṃ sūtram...... atra hra śabde pare gurorloghutvaṃ, Tivraprayatnoccāraṇenatra loghutvamiti Kaṇṭhābharaṇam.
3. Atra pādāntago laghuguru bhavedvā / Yathā Alpavyayena Sundarī, grāmyajano miṣṭhamaśnāti II i. II 13.
4. Sundarīti grāmyaśabda pare vikalpena laghutvam. V. Chando I. Lakṣaitat saptagaṇā, Gopetā'bhavatinehaviṣamejaḥ / Ṣaṣṭho yaśca nalaghu vā prathameardhe niyatāmāryāyāḥ. This verse is also copied from Vṛttaratnākara II. I.

fashion after Kedāra, who follows Vedāṅgachandokāra basically. Instead of dealing Mātrāvṛtta after Saṁjñā Prakaraṇam, Gaṅgādāsa introduces the chapter of Sarvasama vṛttam. In this case, his manner is in keeping with what has been planned in the respective works of Jayakīrti and Hemacandra whose distribution of subject matter is done in the following sequence—Sarvasamam, Ardhasamam, Viṣamam, and Mātrāvṛttas. But unlike the host of these authors of the Skt tradition, Gaṅgādāsa leaves no scope for "Gāthā" or "Śeṣa" type of metres. Vaktra class has been allotted a special place in his chapter on Viṣama vṛttam.[1] The work closes with the chapter dealing with Gadya Prakaraṇam but the discussion about Ṣaṭpratyayas is not touched upon possibly because, to this author it is nothing but a mere curiosity.[2]

Incidentally, we come across a work entitled Chandomakhānta[3] by one Puruṣottamabhaṭṭa supposed to be the master of Gaṅgādāsa.[4] The work can distinctly be referred to here, because in it the Gītivṛtta has first received a vague but implicit sanction in manual on metrics. Many of his songs bear close resemblance to those of Jayadeva and they are laudatory verses addressed to Śiva and Pārvatī.[5]

Chandoratnākara[6], and elementary treatise on the Skt metrics in four chapters is a work belonging to this group. The work in 17 Folia is fashioned in its own way. Along with Āryā it deals with Dohā or Dohārikā for which our

1. IV. 255—258 Chandomañjarī
2. Vyavahārocitam prāya mayā chandotra kīrtitam/prastārādi punarnoktaṃ kevalaṃ kautakam hi Tat // VI. 5. Ibid.
3. Vide Varendra Research Society Monograph No. 5 PP. 23.
4. Svetamāṇḍāvyamukhyāstu necchanti munaye yatiṃ ityā ha bhaṭṭa Svagranthe Gururme puruṣottamaḥ // I. 20. Chando.
5. Sahacarīdarśaya tamatula mattam / Svapnasamāgama mohitacittam Avirata mukulita locanamālam / Dīpaśikhā lasadīkṣaṇabhāram //.
6. Ms. No. ASB. G. 3518. the ms. coined with date śaka 1622.

Chandomañjarīkāra also makes some provision. Likewise some classes of Apabhraṁśa metres are found in this work such as Aninda, Mātrāmohinī, Cārusenī, Bhadrā and Raṭṭā with rhymed padas. Obviously they are expected to be used in current literature.[1]

The author must have before him the work of puruṣottamabhaṭṭa, because it does not miss the Gītika metre[2]. In its restricted scope the author tries to convince that Upajāti[3] metre is not to be regarded as the species of Triṣṭubh class, but to be treated as an independent generic group. That is why Upajāti has been dealt with separately. In a few lines the Ṣaṭpratyayas are discussed and the topic of Gadya has just been touched. Lastly, it can be said that work is being modelled in many parts after Chandomañjarī with considerable plagiarism of passage in extenso.[4]

Like the late century works, Chandokaustava embraces all kinds of metrics coming on the way, but as a remnant of the orthodox group, it imbibes the spirit of Vṛttaratnākara and Chandomañjarī. It distributes its materials in 9 chapters or Prabhās. In the first Prabhā Saṁjñānivandhanam, it admits the regulation regarding the optional lengthening of the short before pra and hra and at the same time adds definition of Gāthā.[5] Like Vṛttaratnākara, it also has an additional feature

1. Fol. 11b. Athāpabhraṁśādauyeṣāṃ prayogadṛśyante teṣām lakṣaṇāni nigadante.
2. Pādānta yamakakrāntā śravyāyadi padāvaliḥ sā gītiḥ kathyate hi......
3. Fol. 11a.—just after the treatment of the varṇavṛttas, alongwith vaitālīya class. Having adduced instances from the literature of Mahākavis—the author argues—"Ityadau chandabhaṅga syāt......... aparopajātayastu mahākavi prayogādādaraṇiyāḥ.........Anantarodiritalakṣmabhājau.
4. Ch. m. I. 4. Padyam.........Eh. R. Fol. 4b. Padyam.........in the definition of līlākhelā, tūnakam—Ch. m. II. 135 and 137 respectively.
   Fol. 8. chando kat. —Ekanyunanvidyunmālā pādam cet līlākhelā, tūnaka samānikapādadvayam vinātime. //
5. Śeṣam Gāthā Stribhiḥ Ṣaḍbhiścaraṇaiḥrūpalakṣitaḥ. Chandokau-

of Gāthā which comprises those metres that are not dealt with in the work concerned, and it puts it as if quoting from the Vṛttaratnākara ad verbum.[1]

Vṛttaratnāvalī of Cirañjīvaśarmā[2] in the form of a panegyric addressed to his patron Yaśavanta Singha, dialates on the metrics current in the 18th century. In its restricted scope this work embraces some of the Pkt metres such as Saveyā, Kavittha and Durlalitaka, in which the lyrical ballads of Tulsīdāsa and other works in Hindi have been composed.

This fondness of vernacular metres not only allures him to compose his own Skt composition Kāvyavilāsa in some of the metres just mentioned[3], but makes him to appropriate the poetical licence, regular in the Pkt tradition.[4] Besides, perhaps this author is a solitary figure to refer to his absorption of the "verse libre" designated by him as "Kavitvakāma" in the Skt manual.

Vṛttaratnāvalī[5] of Venkateśa is written in 66 verses to show the use of the current Varṇavṛttas. Vṛttavārtikam is an attempt of Rāmapānivāda to dispose of the only varṇa metres as to be found in the 19th century.

Among the Varṇavṛttas only a few are selected as they are not commonly used. Vṛhatī and Aṣṭhi class of metre are not taken into consideration because they are not selected by the poets.[6] Āryā has been defined without

stava. I. 30. 457 Gaurāvda. Anusvāro visargo ca dīrgho yuktaparastathā varṇogururnato hre pre pādānte cāpi vā laghuḥ //. I. 19.

1. Prabhā IV. 13. Viṣamakṣarapadam vā padairsamam daśadharmavat yacchando noktamatra Gātheti tat sūribhiḥ proktaṃ.
2. Serampur. Śakābda 1755.
3. Kāvyavilāsa. S. B. T. 1925. P. 30.
4. Kvacit Savindu Kvacidardhavindurokāra yukto'pi laghuḥ kvacit syāt. Ucāryamastaritaprayatnat dvitrasvarṇa kvacidekabhājam.
5. Ed. H. G. Narahari 1952.
6. Bṛhatyāṃ na prayogārhaṃ vṛttaṃ paṅktyām tu kathyate // Tss. 131.

its Gaṇa system.[1] In its limited sphere the author reserves thirteen kārikās for the treatment of the five Prastāra vidhi excluding the Adhvayogaḥ.

Chandāmṛtalatā[2] of Amṛtānanda consists of 41 Folia comprising 400 slokas. The author was known to scholars more as a redactor of Aśvaghoṣa's Buddhacarita than as a prosodist. But this unpublished work is conveniently grouped here because of its being directly modelled after Chandomañjarī.

Amṛtānanda recognises the authority of Piṅgala at every step paying homage to the Ācārya but appropriates his material from Gaṅgādāsa without acknowledging him. He copied the definitions from the above mentioned text ad verbum. This is sometimes so extensive that he can be charged with slavish imitation or plagiarism. This copying is not sporadic but systematic and is found practically throughout the work.

Some of the verses are bodily reproduced and some are tactfully placed by the insertion of the worshipping diety of the author.[3]

The verbal borrowings are so numerous that it makes this work an interesting study. In its very form and manner it seems to be a replica of the Chandomañjarī. It is classical and orthodox in spirit and no consideration has been paid to the Vedic and Pkt metre. In spite of this its treatment is improving upon some of the deficiencies of the Chandomañjarī. It does not admit the Pkt metres yet it defines the Āryā in the manner typical of the Pkt tradition.

1. Mātrāvṛttāni kathyante gaṇāṇām niyamam vinā lakṣitopi Sa bhuyiṣṭham prayogeṣu na dṛśyate. 60 // Ibid.
2. ASB. B. 36.
3. Devam praṇamya śākyendra jayalakṣmim samudbhavah Śrī Rāmānanda tanayo'mṛtānando tanodimaṃ Ch. Amṛtalatā—Fol. I.
Devam praṇamya Gopālam vaidya Gopālodāsajaḥ Santoṣā tanayascchanda Gaṅgādāsastanotyadaḥ // Chm. I C. S. S. XIV.

Along with other long metres Chandā'mṛtalatā insists on the yati in Vasantatilakam and others which are not prescribed by the host of the writers. Among the known writers who support this are the anonymous authors of Śrutabodha and the compilers of Kṛṣṇakavi, both belong to this group. But only difference in them is that Śrutabodha[1] and Chandā'mṛtalatā.[2] prefer the yati division at 8-6 where as the last one[3] fixes upon 7-7. Unlike Chandomañjarī it excludes from its scope the Vaitālīya group but makes provision for the "Śeṣa" metre.

We would close our survey of the works of the orthodox group by mentioning two works Mandāramarandacampū by Kṛṣṇakavi[4] and Śrutabodha ascribed to Kālidāsa[5] which are mainly Kaviśikṣā type meant for aspiring poet in the devices of the craft. In the section designated as Vṛttavindu, only the definitions of the syllabic metres are appropriated without maintaining their seriality. Only peculiarity that is discernible in this work is to maintain yati in almost all the metres. The most notable are the cases of the Upendravajrā and Indravajrā where yati is prescribed after the 5th which has been detected by our modern scholar.[6] In Śeṣavindu or the chapter dealt with the remaining topics, it enumerates briefly the rules and the regulations regarding the metrical principles and in its manner the impression of Vṛttaratnākara is discernible.[7] It speaks also of Gāthā.[8]

1. Aṣṭabhirinduvadane ; Viratiśca ṣaḍbhiḥ kānte ; vasantatilakam kilatam vadanti // verse. 34.
2. Gogaścamaṅgala guhaspakṛto viramaḥ Fol. 19.
3. na vā pade'pi viratiḥ sapta saptakṣaraihmatā // Mandara marando campū I. 14, Kāvyamālā ed. 52.
4. Ed. Kāvyamālā ed. 52.
5. Ed. 1909. Published along with Chandomañjarī.
6. Indravajra tata jaga go harāsyaṛtubhiryatiḥ I. 17. Vide Arnold's Vedic metres.
7. Caraṇadimavarṇasya samyagah kramasaṁjñakaḥ tasya prakṣitavarṇaśca vā guruḥ // Śeṣa vindu. P. 161.
8. Proktamyetāni viṣamavṛttāni prasputam vinā anyanyasama vṛttāni gāthā prāhurmaniṣinaḥ. Vṛttavinduḥ. ॥ P. 23.

Śrutabodha on the other hand, is a short compendium of Skt manual where only the general principles are dealt with in an easy but compatible manner.

In this brief exposition, it makes an attempt to lay the devise by which the common parts of the metres can be detected easily, which is the vital part of the metres.

In Chandomañjarī[1] too we find this method applied. In a very easy and elegant language he has given us an inkling into this manner. We are not sure who, among expositors of the Śāstra first casts light upon this device. Sufficient for our purpose to note that it is in the commentary of Yādavaprakāśa[2], this principle came into light. Among the later writers, Kṣemendra[3] in his Survṛttatilakam has dealt with it at length.

Among the Kaviśikṣā poets, Amarchandra[4] and Deveśvara[5], furnished an elaborate hint on the construction of different metres. Most common and adoptable method is the application of "pitch forking process"—which has been hinted at not only by the metricists but by the poeticists of the late century. The obvious cases of the shifting of the long syllable at the end by addition of a short one in the penultimate portion of the Upendravajrā group and Vaṁśastha pair are well known to merit special mention.[6]

1. Samānikāpadadvayam vinantimam tūnakam // II. 137. Ch. m. mandākrāntā nayugalajaṭhara kīrtitā citralekhā. II. 177. Ibid.
2. See Infra, pp. 78
3. See Infra. Kṣemendra flourished in the 3rd quarter of the 11th century. Ibid. Idem. P.130.
4. Second quarter or the middle of the 13th Century. History of Skt poetics, S. K. De //. P. 259. 1960.
5. At the middle of the 13th Century. Ibid, Ibem. P. 260.
6. Suvṛttatilakam—II. 44. Upendravajraṃ Vaṁśasthaṃ Paryantaikākṣarādhikaṃ.

   Amaracandra—Indravajropendravajrayorantaguroḥ Prāgadhikalaghunendra vaṁśa vaṁśasthe—Kāvyakalpalatā. Pratāna. I. p. II. Kasi. ed. 1942.

Even the commentators of the standard works have not failed to trace these tendencies of metricists. Mānikyacandra in his commentary on Kāvyaprakāśa adduces instances how from Siddhichandha Pramitākṣarā can be created by dropping two syllables from the fore part of the pāda and seven syllable from the hind and Drutavilambita by deducting two from the last part and the seven from the first.[1] Likewise, Śrutavodha[2] lays down that Campakamālā would be converted to Maṇimadhyam if the last syllable of it is dropped. Haṁsī[3] would get its form Mandākrāntā, if the last part of the latter which is demarcated by yati, has been dropped.

The works both published and unpublished just discussed, are indeed noteworthy for their elaborate treatment of Skt and non-Skt metrics. They have merits of their own, but they are, in reality, nothing more than elementary text books, excellent resumes of which methodically sanction the speculations of the predecessors embodying different traditions.

The standard works among these are followed by a host of commentators, who dialate on the explanation of the passages, which practically add nothing new but paraphrase the already existing matters by lucid expositions embedded in file language.

This age witnessed also a host of easy manuals. These works used to repeat only conventional topics in the same

1. Ullāsa IX. PP. 334—35 Mysor ed.
Svam varṇacyutam yathā—Nṛpā ditijāmaraprabhunatāṅghriyugo / jaladadyutirbibhuḥ //.
Atra śrīpārśvavarṇane Siddhicchandasi pratipādamādya kṣara-dvayasyāntyakṣarasaptakasya ca cyutau pramitākṣaravṛttena tathādyakṣarasaptakasyāntyakṣaradvayasya cyutau drutavilamvita-vṛttena tasyaiva varṇanam //.
2. Campakamālā yatra bhavedantyavihīna premanidhe/chandati dakṣā ye kavayastanmanimadhyaṃ te vruvate. Śrutabodha. 14.
3. Verse. 15. Ibid.

stock of phraseology even without annotating the crucial issues already existed in the preceding works. The work to be introduced presently depends upon no system but appears to have been written for enlightenment of the theory of metrics.

Jagannātha's Chandopīyūṣa is such a work still unpublished. This work in form is indeed one of the most exhaustive and noteworthy presentations of the later time[1]. It displays a very subtle and independent treatment or at least an attempt at a rethinking of the old problems. The author shows himself conversant with the old theories which he represents in his work and which he endeavours to harmonise with new currents of thought.

The work distributes its subject matter in four chapters. It is in the form of sūtras with a vṛtti thereon of the author's own.

The first chapter is an introductory one. Here the author enumerates in eighty sūtras different sorts of mnemonics and techniques to be applied in the work. He seems to introduce a novel device, here where in addition to eight syllabic mnemonics[2] some other terms also have been enumerated which are author's own creation, viz. "gha" represents two shorts, "kṣaḥ" two longs;[3] kaḥ and khaḥ make provisions for doublets consisting of short long and long short respectively. Duplication of any terminology has been represented by the vowel u[4] and the termination of the middle position has been marked out by consonant "n".[5] For

1. The only codex which is found in the collection of BORI with ms. No. 450 of 1892—95 BORI is utilized here.
2. Fol. 6a—Sarvādyamadhyanteyugesu ma bha ja......................etc. cf. Fol. 20b. Kṣādaiḥ pratyāpiḍaḥ.......... ....
3. Fol. 6b—Uparodviḥ—Uparo yasyadityuparo mursurityadigane dvirāvṛtto, vodhyo madvayam sadvaymityādi.
4. Fol. 6b laughaḥ gau kṣasḥ
5. ñāntomadhyavṛt. Fol. 6a. madhye vartate iti madhyavṛt.

the pause or ceasure, two different terms such as "tha"[1] has been prescribed for syllabic metres and "bha" for the mātrā metres.

Four mātrā Gaṇas,ta, ca, da and na have been prescribed one each for the Gaṇas of six mātrās, five mātrās, four mātrās, and two mātrās respectively. In addition to it, Gaṇa of four mātrās for Āryā and its variety has been designated as "ha".[2]

In defining the syllabic metres, the author follows a method entirely different from the traditional mode of expression. In order to restore its brevity it adopts the shortest possible means. This method is totally different from the traditional one. The author very intelligently points out the common parts of the different metres in terms of their mnemonic constituents and defines a number of metres in such a way that the interrelation of those metres concerned becomes obvious at once with the very acquaintance with definitions themselves.[3] The importance of this has been already comprehended by Amaracandra who aptly termed it as marmajña.[4]

For example, the definition of "jaloddhatagati" metre "jasajasa" which can form the first part of the "pṛthvī" metre whose definition runs thus "yake pṛthvī......". This definition impiles the sense jasajasayaka will be the form of prithvi.

The definition of Chandaḥ covers in its scope both vṛtta and Jāti by its logical and adoptable appropriateness.[5]

In the treatment of the last syllable in a feet as being optionally long our author extends full support that is why

1. Jihvesthaviśramo bha. Fol. 6b.
2. Ṣaṭṭuḥ Pañca Ca Catvāro ḍaḥ Fol. 6a Lāhaḥ
3. Fol. 32—dvirjasorjaloddhatagtiḥ ṣaṣṭho tha............yake prithvyāṣṭamitha vṛtti—Dvirjasoyake pare pṛthvivṛttamaṣṭamitha.
4. Vide, Kāvyakalpalatā pra 1, p.11, kasi. ed. 1942.
5. Fol. 1b. Mātrākṣarasaṁkhyāyā niyatā vākcchandaḥ.

he cannot justify the argument laid down by Halāyudha who raged against it.[1]

In a manner quite opposite to the ancient authorities, Jagannātha's definition of the "quarter of a verse" has excluded the Upajāti and padacatururdhvādi class in consideration of their special features.[2] He can not cope with the sanction of Nārāyaṇabhaṭṭa whose section for the Upajāti was restricted only to the class of two or more akin vṛttas.[3] In a manner quite different from his orthodox predecessors, the author wants to include Daṇḍaka among Mātrāvṛtta. Jayakīrti seems to hint at this point and he includes it in the chapter VI along with the Mātrāvṛttas.[4]

In the 2nd chapter Ṣaṭpratyayas have treated in extenso' Third chapter begins with the Upajāti and Padacatururdha class being followed by Daṇḍaka and Mātrā metres. Mātrā chanda is introduced with "Marutcchandaḥ" consisting of six gaṇas of four mātrās followed by "Kīrtiḥ" of seven four matric. ganasgīti, seven and a half-upagītiḥ having one laghu in place of one gaṇa—when this laghu is in the first half this is udgītiḥ and when placed in the last half this is Āryā.[5] This is followed by the discussion on the Vaitālīya-prācyavṛtti Mātrāsamaka group. Each discussion is appended with a "Saṁgrahaślokas" which is the sectional synopsis on the topics just treated. Besides, we came in contact with a number of Pkt metres (Fol. 30b) such as Sukhapītā, Harigīti,

1. Etena Vikalpayaṃ duṣayan Bhaṭṭahalāyudhaḥ parāstaḥ Fol. 5a.
2. dvayoraṅghrī miśrana upajātiḥ. Dvayośchandayormiśrane upajātiśchando gāyatryādivat sāmānyāsaṁjñeyaṃ—Fol. 18b.
3. Samānakṣarasaṁkhyapādayo dvayoreva ca miśrane upajātiriti Nārāyaṇoktaṃ tu nādeyamanugrāhakapramāṇābhāvāt tadvirodhāt proyogavirodhāccetidik. Fol. 19a.
4. cf. Jayakirti. VI. 37. Māgadhikā guṇajātirdvipadıtrayamutsava dvitayamapicaramā/Pañcalayottaravidhyopi caṇḍavṛṣṭhyādidaṇḍakā Gaṇadhoktāḥ.
5. Fol. 22b. Ṣaḍḍā Marut............Saptasamudrakīrtih.. ......Ardhegītiḥ laupagītiḥ pūrva udgītiḥ—parā Āryā.

Dvipatham, Saurāṣṭhra[1], Unnāla and Mahotsava, Fourth chaprer proceeds to discuss Vṛttachandas[2]. It then takes up the Ardhasama and Viṣamavṛttas which closes with the "gadya". Inclusion of the last mentioned topic is justified because it has been appertained by Piṅgala as gāthā, by an extended use of the term.[3]

It does not pay a lurking regard for the old writers and does not bring back blindly or any of the old ideas for appropriation to his manual. Chandopiyūṣa displays a reactionary tendency in its language, its subtle reasoning and its unsparing criticism of the earlier writers. To substantiate this, we can adduce only few cases out of the many.

"Hrasvam Laghu"—it has been sanctioned by the great grammarian Pāṇiṇi. He accepts it and at the same time he cannot deny the time honoured usage in the composition—that is why he laid down Prahrādeḥ Prākkvacit.[4]

Jagannātha did not hesitate in picking up the irregular use of the great poet grammarian Bhaṭṭi[5] who used "nagana" or three laghus in the first four syllable violating the rule "Naprathamātsnau".

Even the irregular use of Dohā cannot escape[6] from his keen observation.

The author of Chandopīyuṣa displays a subtle and independent treatment or at least an attempt at a recapitulation of the old problems. He is conversant with the prosodical

1. Fol. 24a. ḍaṇādrakerayе· bhakṣe vaitālīyamaupacchandasikmāpāt-atilakā.
2. Fol. 3. Vṛttam...............Akṣareṣu vṛttam mātrāsu jātim vyavasthapyethyuktaśchandasām saṁjñā.
3. Aniyamābhāvāt gadyam—Atrānuktam gātheti Piṅgala sūtrepi gāthā Śabdena gadyamevavivakṣitam. Fol. 44b.
4. Fol. 3b.
5. Pravibhayāṁcakārāsāviti Bhaṭṭikāvye prathama Nagana prayogādasvarasa eva. Fol. 40a.
6. Fol. 44. Bhāṣākavi Cakravarty Viharikṛte dvipathe dvitiye'ṅghrau ṣaṇmātraka syābhāvāt.

theories of the predecessors, which he does not set aside, but endeavours to harmonize them with new currents of thoughts. In his general treatment he makes an attempt to cover almost all the trends of thoughts traversed by his predecessors.

In short it can be said that Chandopīyūṣa deserves to be mentioned with high esteem because of its novelty of treatment, albeit the obscurities due to its brevity of exposition necessitating lucid commentaries instead of a simple vṛtti.

To most of the writers who followed the foot steps of Pkt Piṅgalam. Vṛttaratnākara and Gaṅgādāsa, there was hardly any original work. The details of the new system having already been gradually accepted there was apparently no occasion for any creative work. There are very few in number like the author of Chandopiyūṣa and the versatile scholar Bhāskara Rāyā[1], who possess the genius of making an entirely new departure.

Gaṅgādhara's Chandonuśāsanam is the only work among the three (1) Chandonuśāsanam, (2) Chandosāraḥ and (3) Chandaḥpāṭha[2] available till now, working but the already accumulated stock of ideas in the light of a new scheme. Novelty of its treatment lies not in critical elaboration, but in novel arrangement of the metres. Technical terms and figurative symbols in the code of nomenclature regulating the cardinal principle of the science are indicative to line traversed by the Pkt tradition. Varṇavṛttas have to lose its own identity because of their existence to the mātrā basis.

This work comes from the pen of a versatile scholar of the 19th century whose manysided scholarship enriched the Skt literature in all ways. The codex consisting of 42 folia, distributes its subject matters in six chapters. In the first

1. Two voluminous works :—
   Bhāṣyarāja—MS. ASB. III A77 ; Vṛttacandrodaya III C 94.
2. 1. Skt college. chandah 34. 2. Skt. coll. chandah 37. 3. An incomplete work, containing 2 Folia, but appeared to be or commentary on Piṅgala ch. Sūtra.

chapter it, instead of treating the Varṇagaṇas and Mātrāgaṇas differently, places them under the same category. Thus "Ma" having three gurus[8] is to be read among the group of the six mātrās rather than among Varṇagaṇas, though he mentions the Mātrāgaṇas adopted by his perdecessor. After making a fair treatment of Devatā, Mitra and Amitra of the Gaṇas in the chapters II and III respectively, it enumerates the metres in general. In the treatment of the syllabic metres Gaṅgādhara adopted a new principle in which the syllabic metres are arranged in accordance with the number of syllabic instants in a pada[8]. Fol. 31a. "Atha miśrakamādhyāyaḥ vyākhyamo varṇamātrayaḥ yatra vaiṣamyamuddiṣṭham pādeṣu varṇa mātrayoḥ".

In the following chapter the subjects have been arranged in the mixed principles such as "varṇasāmye kalāvaiṣamya' equal in syllables but not in mātrās – in which category fall the Anuṣṭubh and the Upajāti. "Mātrayā varṇena Ardhasamaṃ" – that comprises the metre Vegavatī, Puspitāgrā ; Pādanirdeśena kalayārdhasamam varṇato viṣamapadaprakaraṇaṃ"—equal number of mātrās in each alternative half but not equal number of syllables—this includes, Vaitālīya ; Aupacchandaśika etc. "Padanirdeśena kalāvarṇavaiṣamyam"- in this group besides some known Pkt metres there are "Viggātha" Siṁhinī etc. The last one is "Kalāsāmye varṇavaiṣamyam" which contain equal number of mātrās but not equal number of syllables to which group can be included the metre "Hākali" as a solitary instance.[8]

1. Fol. 3a. Triguruḥ ṣaṭkalojñeyo makarastrikṣaramekaḥ madhyalaghu pañcakalaḥ trivarṇaṣṭureva ucyate.
2. Fol. 8a. Pāde pāde samavarṇa yatra cāpi kalā samāḥ Athanāmāni uktavṛttasyāt.........Fol. 8b; Ekovarṇaḥ ādyavargaḥ mātrā dvandhah Ekohārah............Fol. 10b ; . Vṛttānuṣṭup varṇaṣṭa syadād yovargo'stau Dvimātrā ādyo sthauhāravarṇaśca vidyunmālā nāmnā sā khyāta.
3. Fol. 39. Prathamau Tu caturdaśau kalāvekādasaukṣaraghaṭitau śeṣau daśo'kṣaraghaṭitau hākalirūpaḥ kavi gaditam.

The concluding chapter designated as "Samamātriyamadhyāya" dwells on purely Pkt metres beginning from 11 mātrās in each pada to 32 mātrās. This comprises nearly all metres beginning from eleven matric Dīpaka, twelve matric Madhubhāraḥ etc. including even Daṇḍakalā[1] which consists of two or three hundred kalās.

This work in brief extends an outline of a new system which attempts to take into consideration all the metres in view and to build a synthetic theory of metres that hitherto does not exist, blotting out the distinction lies between varṇachanda and mātrāchanda.

With works discussed before, we can temporarily close our survey. Practically speaking, the details regarding all kinds of metrical systems having already been well established, there are apparently no room for any creative work. The commentators who crowded this period busied themselves in interpreting the already established rules, in adding here and there some minor points of details not clearly made out by the predecessors. This period, obviously like the preceding ones, witnesses numberless commentaries written on standard works like Vṛttaratnākara, Pkt Piṅgalam, Chandomañjarī and even on Śrutobodha. Most of them however remained in manuscripts swelling up the collection of the different mss. centres.

For these with whom we come in direct contact either in printed or in manuscript form we would propose to prepare some digestive notes concentrating only on vital points on which they make deliberations. Besides, we would not lay aside the minor commentaries also written on the standard texts. of course, we would cast only some cursory glances on them without going into details for they do not call for any such treatment.

1. Fol. 40b. Laghugururniyamābhāvāt dvitriśaṣṭakalāvargo daṇḍakalāh Tadyādi sarvavaraṇalaghu bhavati Piṅgalanā gabhanatyeva.

In the major commentaries, two distinctive characteristics are discernible. One, a made easy type of works belonging to a group of faithful commentators who are more anxious to interpret than to incorporate new ideas in the system they commented upon. The second type is a kind of critical elaboration, which dwelt upon each and every side of the works minutely. But they sometimes suffer from an inordinate bias for the orthodox traditions and from occasional obstinate haphazard generalizations as well. In their treatment we find the scholastic delight in indulging in fastidious refinements. But at the same time there is a sincere effort to unify the various currents of thoughts and principles established in different traditions by synthesising them with the central principle of Vedāṅga chanda.

Most outstanding of the 'first type are the commentaries of Nārāyaṇabhaṭṭa, of Rāmacandrakavibhāratī and others whowrote on Vṛttaratnākara and of the second type there are Abhinavavṛttaratnākara on Vṛttaratnākara and Bhāṣya Rāja on Piṅgala chandasūtra. Both of them are from the versatile scholar Bhāskara Rāya.

Some of the commentators have been credited to play double role as commentator and as a full-fledged author. This sometimes resulted in presenting two separate works or a unified one. Abhinavavṛttaratnākara ascribed to Bhāskara Rāya may be a commentary on Vṛttaratnākara or a critical elaboration on metrics in general.

Among the commentators of Vṛttaratnākara, chronologically the first place may be assigned to Rāmacandrakavibhāratī[1]. He is known to be the author of another work on metrics named Vṛttamālā which incidentally gives an account by the celebrated monk Mahānetraprasāda.[2]

Most of the excerpts are from Piṅgala, Jayadeva, Chandomañjarīkāra and Śrutabodhakāra.

1. Vṛttaratnākara Pañcikā—ed. Nirṇayasāgara press—1948.
2. Printed in Colombo by M. P. Ekanāyaka, Bharati press.

Rāmacandra is a simple and sedate writer, so simple that he is bent on offering the reader a mere literary paraphrase on some vital issues which deserves scrutiny in treatment.[1] But his lucid, practical exposition helps in many ways to make the subject of six pratyayas easily comprehensible.

Among the commentators the most familiar is Nārāyaṇabhaṭṭa and his commentary "Maṇimayī" is widely circulated in printed form.[2]

But this commentary is not an ideal one. Like the preceding ones, it suffers from inordinate bias for the orthodox tradition. In the observation of crucial points, specially on the issue of accepting the reading "pādādau" because[3], Śrutabodha has shown the pāda arrangement.

The intention of Kedāra is to restore the reading "Pādādau" because, in this Āryā verse the short is intended at the end of the 3rd pāda, longs at the end of the 2nd and 4th pāda respectively. But the case of the lengthening is due to contact of the conjunct consonant existed at the beginning of the 4th pāda to which it maintains a "krama", i.e. a seriality.[4]

But sometimes in practice too the lengthening of the short is obtained before "hra" and "pra" but the occurrence of this is due to other reason.

Lastly he summarises his opinion in a self-composed āryā

1. Comm. on I. 11. Padyasya caturthoṁśaḥ pādah, tasyādiḥ pādādiḥ. Iha śāstre pādādau varṇasya akṣarajāteh Saṁyogaḥ kramasaṁjñito bhavatītyadhyāhāryam............
2. Ed. Kasi Saṃskṛta Granthamālā 55. 1948.
3. Comm. I. 10 "Yasyāḥ pāde prathame (Śru.........4) ityādi cabhiyuktaruktam, pathyābhiprāyam vā, tatra pādavyavasthāyā vakṣyāmāṇatvāt—P.11. Ibid. Idem. Cf. Āryāmudaharanta āryāsu pādavyavasthābhāvam vadento vṛttikṛtaḥ parākṛtāḥ.
4. Comm. I. 10. Pādāntagurostu laghutā saṁyogaparasyaivetyanenaivocyate. Akramaparasya tu pādāntagurorlaghutā neṣṭhaiva. — Ibid, Idem.

stanza.[1]

In order to restore the reading "pādādau" he has to say much. But in the long run his exposition on this particular issue proves that our commentator fails to understand the underlying intention of Kedārabhaṭṭa. Similarly, in connection with his exposition of the generic role of Upajāti, Nārāyaṇabhaṭṭa seems to be bent on an interpretation which proved to be derogatory to the doctrine of Kedāra.

Kedāra extends the scope of Upajāti even to the metres belonging to Vijātīya class, but Nārāyaṇa in his gloss does not support this. In his opinion, extension should be restricted only to "Sajātya" class of metres. Therefore, the hybrid type of metres composed of uneven number of syllables, the metres having pause at uneven places and any type of mātrā metres can not be termed as Upajāti.[2]

Nārāyaṇabhaṭṭa's argument is justified and conclusive in so far as the inclusion of the Vaktra class among the Mātrāvṛttas in Vṛttaratnākara is concerned. He elucidates the fact that there lie some affinities between Mātrā metres and Vaktra metres.

In both these classes there is no fixed combination of guru and laghu, although the Vaktra class has been assorted among the eight syllabic metres and in both of them there are some common designations namely, pathyā, vipulā and capalā.[3]

1. Atra Sodāharaṇo māmakaḥ Saṁgrahaślokaḥ :—
Yuktaparatvanimittaka prāntagurorevaveṣyato laghutā / pādāntasthalaghoriha gurutā veṣṭhasya jānīhi //Comm. 1.10.P.12. Ibid. Idem.
2. Anyāsvapi jagatyādijatisvitthaṁ sāmānyasaṁkhyā akṣaratva Samānayatikatva prakāreṇa miśritasvidamevopajātināma vṛddhā smaranti. Itthamityanena viṣamavarṇa Saṁkhyānām viṣamayatikānām ca jātinām ca miśrane upajātirnāma nāstīti sūcitam......Sarvasāmupajātināmuktaya diśācaturdaśa bhede bhavanti.
Viṣamardhasamarūpatve'pyupajātīnām Samavṛtteṣūpanyāsaḥ samavṛttaghaṭitatayā prāsaṅgikaḥ. Comm. on III 31 P. 82.
3. Comm. on. II.21. Atha vaktrasyāṣṭākṣaratvenānuṣṭubhi vaktavyasyāpi tadvatsakalasyaniyatagurulaghutvābhāvātpathyā capalādi

With due acknowledgement, though Nārāyaṇabhaṭṭa has profusely used the exposition of Vṛttikāra, he sometimes referred to Yādavaprakāśa without referring to its source.[1]

In connection with the inclusion of the metres consisting of syllables less than six in number, this commentary has pointed out that they have been approved in Piṅgala's text as in the Śāstrakāra's text according to the maxim jñāpaka which is evident from his last chapter on pratyaya.[2]

In the section on Gāthā, he has incorporated a number of excerpts along with the definitions of the Pkt and the Apabhraṁśa metres.

In short, Nārāyaṇabhaṭṭa's commentary which is more expository than critical has kept this exposition apart from the vexed question of acceptance and non-acceptance.

Cintāmaṇi Daivajña is known to the metricist more for his work Prastāra Cintāmaṇi than for Sudhā[3], his commentary on Vṛttaratnākara. Both these works are still unpublished. The date of the commentary can be ascertained from the precolophon verse in which it has been stated—Nandavānaśara bhūmitaśaka—i.e. 1559 śaka—1637 A.D.

No peculiarity can be noticed in this commentary; it is a plain and literal exposition made for easy comprehension.

Cintāmaṇi like Trivikrama and Halāyudha, has been illusioned about the Pkt tradition where the Āryā has been accepted as Mātrā metre distributed among the four pādas.

Saṁjñā kāryā. Mātrāvṛttānāma sāṅkryacca mātrā vṛtta prastāre eva lakṣaṇamāha.

1. Under 1.9. Taduktāṃ dīrghaṃ samyogaparaṁ. Yādavaprakaśa introduction verse. 4......ed. H. Sinha Ray, 1977.
2. Na ca supratiṣṭhāntānāṁ pañcānāṁ jātīnām sūtrānuktatvānnir mūlateti Śaṅkyam "dvikau glau" iti prastāra kathane "pare pūrṇam" iti meruprastārakathane ca Sutrakāreṇāpi darśita......PP. 66. Nārāyaṇa's gloss. ibid.
3. MS.ASB.G.5809; Prastāracintāmaṇi—MS.10.1103. part II. Vol. III prosody.

That is why he unhesitatingly accepts the reading pādādau.[1]

Incidentally, something may be said about the Prastāra-Cintāmaṇi which though still unpublished is widely circulated among the scholarly world.[2]

This text consisting of three chapters with an exposition on it in prose, deliberates on the science of prosody mathematically developed in the circulation of all its possible combinations. This work provides a special chapter designated as Khandaprastāra elucidating the subject of rhythm.

Another popular commentary on the Vṛttaratnākara which has found its entry nearly in all the catalouges of the mss is the Setu by Haribhāskara still in mss form.[3]

Set ukāra subscribes himself to the view of his predecessor who adopted the reading "pādādi" because, the verse in illustration is in Āryā metre and in the metre Āryā pāda arrangement is not intended.[4]

Sulhaṇa has been severely criticized by Setukāra, for his misinter pretation of the Sūtra "vitānam anyad" restricted to the applied in specific case like Nārācakam.[5]

Nārāyaṇa has been severely criticized by Setukāra on the issue of the Upajāti, in the scope of which the former tried to restrict the metres with equal number of syllables. It must be broad enough to embrace all kinds of hybrid type

1. Idamasyodāharaṇam......Taruṇam sarṣapam......athāryātritiyapādānta sundarityatragreti saṃyogasya paratvāt trayodaśamātratā mā bhuditi laghutā niyamyate. Fol. 5a. Ibid. Idem.
2. Vṛtta. Cand. ud. Fol. 245b. Prastāracintāmaṇi kārādibhistosy......
3. The work is coined with the date of the composition left in the colophon verse - Akṣivahṇihayabhūmite varṣe (Fol.21) --1732--57--1675. ASB. G. 10338.
4. Āryāyāḥ pāda vyavasthā na labhyate ataeva pādā laviha varṇasyeti pāṭhaḥ kvacit pustakeṣu labhyate yuktaścāyam......Fol.4.N.L. T.H. 159.
5. Yattu Sulhaṇena jyātsnā..... ityadi padyātrayamudāhṛtam tadasaṁgatam nārācakam taralagaviti tasyalakṣitvāt. Fol. 9b. Ibid.

of metres whether consisting of the same genus or not.[1]

Sulhaṇa had shown in his commentary that Mañjarī and Kalikā are synonymous. But Setukāra points out that according to Amara "Vallarī Mañjarī" are synonymous and feminine whereas Kalikākorakarṇak are masculine. Therefore Sulhaṇa is wrong in doing so.[2]

Setukāra's interpretation of the verse "Samastam vāṅmayam vyāptam trailokyamiva viṣṇunā" is not truely in keeping with the orthodox spirit.[3]

In order to sanction these metres that are not dealt with in the manuals; but are found to be used in the literature, Bhāskara Rāya tries to show that the scope of Kedāra's definition of Gāthā being on the line of Vedāṅga chandakāra, is credited to be extended to all kinds of metres found in use but not in the given manual.[4]

We should here endeavour to make passing reference to a number of unpublished made easy type commen taries.

Vṛttaratnākaradar a or the mirror of[5] Vṛttaratnākara is one of the orthodox type which follows the foot steps of Halāyudha.

1. Fol. 10a.—Etena samākṣara jāti miśraṇa evopajātitvam iti dvayoreva jātyo miśraṇa upajātitvamiti ca vyacakṣāṇānām prācām granthāḥ anādaraṇīyāḥ.
2. Sulhaṇa's Comm. on. V.3.—Mañjarīti vaktavye chandobhaṅgabhayāt kāliketyuktam ekarthatvānna doṣaḥ. Fol. 10a. Setu. Asyamañjarīti nāmeti Sūtrakāraḥ Yatlu kālikamañjuryaḥ paryāya tvamiti Sulhaṇastadprāmādikam.
3. Fol. 2a. Samastamiti saṁskṛta prākṛtyādyatmakamityarthaḥ.
4. Atranuktam chandasolakṣaṇamāha viṣameti .. ...vastu tastuyacchanda ityādyeva gathā lakṣaṇaṁ viṣametyaditvaikam vṛṇitaityādi vadatu.........yaduktam Sūtrakāreṇa atrānuktaṃ gātheti...... Atrasamachandasāmapyuktadi jātisvanuktānām kavi prayogeṣu dṛśyamānāmiti tan tu paraudhrimatsaranitya dināmeke gāthātvamahuh.-Setu......
5. ASB. G. 5841. Incomplete. I. O. Codex is coined with the date 1740 - 1684 A. D.

Vṛttaratnākara Bhāvārtha Dīpikā[1] is an ideal commentary, to whom the real intention of Kedāra has been clearly discerned. He parts with his predecessors while he accepts the reading "pādādau" because Piṅgala has promulgated "Svarārdhamāryārdham".[2]

Any kind of mātrāsamaka group being arranged in four Gaṇas of four matric group would be termed as pādākulakam being padded with rime.[3]

Bhadravirāṭ is nothing but Aupacchandasika but in the latter there is the provision for the arrangement of the group of six mātrās where the latter lacks it.[4] To enrich our available store of knowledge we can say that this commentator has also been credited to have composed an independent work Vṛttapradīpa. We are here to dilate only those portions on which our commentators spared pains to bring the intended meaning to light.

We would close our discussion by placing here a short commentary consisting of 14 Folia, entitled Sugama vṛtti[5], by one Jain Samayasundara. Because of its lucidity of style and simple expression the commentator has been designated so. The Vṛtti has been dated as 1694 samvat.[6]

1. ASB. G. 5858 with no date mark. BORI MS has been coined with the date 1711 śaka. 489-1899 BORI.
2. Fol. 8b.-ASB. G. 5858
   Atra Ṣaṣṭhasthāne ekākṣaramātrasyaivabhidhāsyamānātvat atrārdhamātrāmevadhıkṛtyalakṣaṇābhidhānāt svarārdhamāryārdhamiti Paiṅgalīya sūtrāt cāryāyām pādavyavasthā nāstiti gamyata iti Saṁkṣepaḥ.
3. Vide Fol. 15a......Mātrāsamakānām pañcānāmapi madhyeyaih kaiścidapi caturbhiḥ pādaiḥ racitam jagatsu pāda kulakamiti prathitaṁ khyātam tatracante yamakamityāṁnyāyaḥ.
4. Fol. 32b. - Bhadravirāṭ nāma......idam. Yadyāpaupachandasikannātiricyate tathāpi mātrāṣaṭkena gananīyamaḥ - iha tu gananīyama ityupādhibhedādbhedaḥ.
5. ASB. G. 10304.
6. Samvati Vidhimukhanidhirasaśaśi (1684) Saṁkhye Colophon verse. 3, Ibid.

The next commentator of our concern is Bhāskara Rāyā, whose importance lies in his learned expositions of the Skt metrics, in his well known commentaries on the text of Piṅgala chandaḥ sūtra[1] and on the Vṛttaratnākara.[2] His erudition, reputation as a versatile scholar and profound scholarship no doubt added weight to his masterly creations and contributed a great deal to the preparation of the survey of the general trend of the Skt metrics.

He is a polymath writer and is credited to be the author of more than fifty works four of which are on metrics.[3] Of these again two are known to be commentaries on Vṛttaratnākara only, and one is on Vedāṅgachanda.

Among them two are recoıded to be the commentaries on Vṛttaratnākara.[4] Truely speaking, Vṛttacandrodaya or Abhinava Vṛttaratnākara, a 'voluminous work is to be called as a critical elaboration on the metrics rather than a commentary.

Mṛtasañjīvanī is perhaps Bhāskara's early venture to write a commentary on the standard work like Vṛttaratnā-

1. ASB. III. A. 76.
2. ASB. III. C. 94.
3. Vṛttacandrodaya, Bhāṣyarāja, the chandakaustubha, and the Mṛtasañjīvanī. First two are preserved in Asiatic Society of Bengal and last one belongs to the collection of Adyarlibrary (VI.No. 774) MS. No. 10. B. 7. ......
   S.P. Bhattacharyya noted that kaustubha is different from his own work Chandaḥ kaustubha. Vādakutūhala, another work on metrics contains one section dealt with metrics.
4. List of the mss of the College of Fort William 1825. (a) ASB. No. 653. (2). Vṛttaratnākara Ṭīkā - vṛttaratnākara pustakam patra saṁkhyā 460 Grantha Saṁkhyā 17527 (III C. 94)
   (b) beginning :- Vṛttaratnākara Vyākhyā bhūyasya santi yadyapi tathāpi Mṛtajivinyāḥ kalām narhanti Ṣoḍaśīm.
   Colophon :-Bharatupakhyābhāskararāja praṇītayam vṛttaratnākara Vyākhyāyām mṛtasañjīvinyākhyām pratyabhidhānodhyāya Ṣaṣṭnaḥ Ityādi chandaḥ kaustubha vādakutuhalayaṃ Vistara - Vr. Can. U. Fol. 10a.

kara, when he has not owned sufficient aptitude on the Chandaḥ Śāstra.

The work is completed in 72 folia and Abhinava Vṛttaratnākara is the production of his mature pen. It has been composed in 30 years after the composition of the Mṛtasañjīvanī. It may aptly be called a critical elaboration of whole Chandaḥ Śāstra rather than a commentary. The introductory chapter which comprises 103 Folia, deals with metrics in general.

While Bhāṣyarāya concentrates on a definite work dealt with by Kedāra, he brings into review the whole of the works on metrics that he traversed. His acquaintance with this śāstra enables him to make a hair splitting judgement on many crucial issues.

Bhāskara Rāya is to be called last important writer and annotator. Albeit he was othodox in spirit, like a practical politician he had to concede to a good number of lapses and violations.[1] For his inordinate bias for the Vedic affiliation of the Skt metrics, he would seek even the origin of Mātrāvṛtta in the Veda.[2]

He was intelligent and vastly read scholar. He exploited his acquaintance with old literature including the Vedas. What he did in these two commentaries on the accredited Classics is that he dealt with in old Sastric manner. But in

1. Vr. Ch.U.F.476. Vaiyākaraṇānāmiva Chandasīyānāmapi sāvdikatvāviśeṣeṇa prayoga śaraṇata.
F. 75b. (Ibid) Evamanyepi mahākaviprayogā vahudarśībhirbimṛsya yathānubhavam samarthanīyāḥ. Bhāsya Rāja F. 103a-b · Supti provodha parivarjānāmeva varjyamiti Vasantatilakapādasya melana darśanādyathaprayogemeva niyamānām yuktam Fol. 103b......iti śārdulavikrīḍitasya vyadhutaibhuta......tyādi Sragdharāpādatrayamelanam hanumataḥ saṁgacchate.
2. Vr. Can. U. Fol. 106b. dṛśyateca mātrāchandāṁsi gopathabrāhmaṇe pañcama prapāṭhako......................ukthyādini pādakulakabhāṣāni vṛttāni.

no case, he could brush aside the practical side of application, the authority of usage.

Bhāskara has regards for respectable antiquity, specifically for his predecessor Yādavaprakāśa whom he always referred to as "prāñcyaḥ". On the other side, he was profusely used Halāyudha's Vṛtti and never hesitates to jot down the flaws and to lay down the necessary remedies.

He is to be aptly called an "elaborator and finished debator" and he proved himself to be antagonist to the most of the writers including even minor ones who do not deserve such a scrutiny in treatment.[2] An intellectual gaint as he was, he did not feel any sense void of dignity to seek support from Chandomañjarīkāra for the case of Vaktra class in order to justify Garuḍapurāṇam who insert Vaktra in Prakīrṇādhyāya.[3]

He has amassed a vast amount of materials from all branches in order to note the lapses from the standpoint of the dicta of the metrics.

Vṛttacandrodaya written in metrical exposition indicates extensive learning and constitutes a compact manual of metrics in sixteen chapters or Taraṅgas.[4] It has begun

1. Fol. 31b. Ibid - Prāñcistvatraiva plutamelaneva navadhā vibhāgamāha. Bhāṣya Rāja F. 45a-45b-Caramasūtradvayam na kartavyam iti vṛttikṛtām pramādaḥ.
2. Vr. Can. Ud Fol. 199b --kaumudīkāra — sudhākāra a kālidāsādi — kāvyapradīpa Fol. 174a -- Ataeva vāṇībhūṣaṇakārādinām.
3. Fol. Vr. Can. Ud 312b. Samārdhaviṣama bhedena. Vaktrasya Traividhyam. Garuḍapurāṇepiviṣamādhyādanyatra prakīrṇakadhyāya tatkathanam saṁgacchate.
4. The sixteen chapters of Bhāskara Raya's Vṛttacandrodaya deal exclusively with the poetic figures in the following order and divisions.

   (i) dealt with upto Fol.104a Laukika chandaḥ (ii) metres upto Fol. 141a in general (iii) Mātrāchandas (iv) Mātrāchandas having their alternative pādas similar. (v) Mātrāchandas having their alternative pādas dissimilar (vi) irregular or gāthā

with an intention of exposing the manual of Kedārabhaṭṭa. But the author could not abstain himself from displaying his scholarship in erudite work of which are preserved the last two chapters for the Vedic metres.

Bhāskara's manner has in many ways been proved to be ingenious quite unlike other medieval authors. We would enumerate some in the subsequent.

While dilating on the special features of three big genera Samānī, Pramāṇī and Vitānam, to which all the metres can be included, Bhāṣyarāja very earefully upholds the picture of the subject arrangement of Piṅgala in his Chandaḥ sūtra. All the sections, containing Vaidika, Mātrika and Vāṇika metres are introduced first without pāda then the jurisdiction of the pāda begins. Thus one can see that Daivī, Gāyatrī etc. are without pāda and after the introduction of the sū tra pāda the metres of Gāyatrī class came into being. Similarly, Āryā metre has no pāda system. In the case of the syllabic metre we can see, three big genera Samānī, Pramāṇī and Vitānam have no pāda restriction and the jurisdiction of pāda commences with the Anuṣṭubh metre pādasyanuṣṭubh vaktram.[1]

In a manner quite unprecedented in his line Bhāskara

in Mātrā metres (vii) Gadya or metre without feet (viii) Chapters dealing with pratyayas relating to metres based on mātrās (ix) Syllabic metres (x) Syllabic metres with their alternative feet similar (xi) the same with their feet dissimilar (xii) Irregular or gāthā in syllabic metres (xiii) derivative metres (xiv) Pratyayas relating to metres based on syllables (xv) and (xvi) deals with vedic metres.

Vr. C. Ud. Fol. 272b. Prathama Vaidikachandaḥ Supādavyavastharahitāni daivī gāyatrādini tat paścāt pāda iti adhikṛtyā padavyavasthā...chandāṃsi varṇitāni......Āryām pādavyavasthā rahitamādau pratipādyata tat paścāt eva kathitāniti tasmadukta samāni pramāṇisthāniyama rahitam gadyayati vitāna.

would refer to Daṇḍaka to be found in the Vedic Texts.[1]

In a very restricted way we have talked about these expositions still awaited to be published. Bhāskara is the last great exponent of the orthodox school and the great annotator of the century. His name cannot be associated with the establishment of any particular system as has been done in the case of Piṅgala or Vṛttaratnākara although he shows great fertility and acuteness in his treatment of metrics which have been implicitly followed by later writers like Jagannātha and others.

Here is given to Indian scholars a rich material for subtle distinction and endless elaborations with hair splitting care, befitting scholastic minds.

No works in the Skt metrics other than these voluminous commentaries have brought into light the tentative efforts of the earlier thinkers. By their thoroughness and masterly exposition these would eclipse all the fame of the predecessors and would dominate, as it is expected, the thoughts of the generation of the theorists.

The existing commentaries on Pkt Paiṅgalam are mostly late and gloss-type words and are therefore hardly acceptable to a critical student of history. Of the commentators who wrote on Pkt Paiṅgalam, of course in Sanskrit, only a few have been selected here with due regard to their historical importance.

Ravikaramiśra deserved to be mentioned as the earliest commentator. His work is not an ideal one. This is not a running commentary, neither is it an exposition but in the true sense of the term, it can be called either a perpetual gloss or an explanatory note.[2] It is accompanied by a full

1. Atrotkṛti paryantānāmityuktirayuktā daṇḍakesvāpi vaidikatve' syeṣṭhatvādatharvaṇa vaidikachandascitavatha kṣarānyucyanta ityupakramya caturakṣarantetyādi catuḥśatākṣarotkṛti rityantamukta "atah paraṁ daṇḍakā bhavantītyesām iakṣāṇāmityupasaṁhāreṇa daṇḍakānāmapi vaidikānṭhaphāta uktaḥ.—Vr. Can. Ud. F.106a.

2. Ed. Bholānāth Vyās Pkt. Text series. vol. IV. 1959.

index at the end of each part.

The commentary of one Kṛṣṇa whose exposition has been designated as Kṛṣṇīya vivaraṇam also keeps reserve for such treatment.[1]

Lakṣmīnāthabhaṭṭa[2], the father of the celebrated author of Vṛttamauktikaṃ, wrote a voluminous commentary on Pkt Paiṅgalam. It follows the footsteps of Chandomañjarī, and utilizes the work Vāṇībhūṣaṇam.

Lakṣmīnātha omits attaching an index in his commentary. But he makes provision for an index at the close of the last chapter of Vṛttamauktikaṃ completed by him[3] after the death of Candraśekhara who completed only 1st chapter without any index.[4] Incidentally can be named the Piṅgalaprakāśaṭīkā[5] of Vaṁśīdhara who wrote his exposition in Sanskrit.

We have non-practically closed our survey of the principal writers of the post medieval period, who deserves mention and treatment. The commentators and the text book writers continued to multiply the serial number of the catalogue of the mss of different centres. Only a glance at their names and works given in the preceding deliberation will show the extent to which their activity was carried, where the demarcation between Skt and Pkt is nearly in a position to be blotted out.

1. Ed. Candromohan Ghosh· 1902.
2. Ed. Bholānāth Vyās, 1959.
3. Fol. 203. a–b.
4. Vṛttamauktikam. Fol. 52b. Vānamunitarkacandraiganite 'vde...... ....Śrīlakṣmīnāthabhaṭṭatmajakavi............ Śrī Candra Sekhara Viracite.....................
5. Ed. Bholānāth Vyās. II.

II. CHRONOLOGY OF THE AUTHORS

Widest possible divergence of opinions exist as to the actual date of Piṅgala. Indian tradition glorifies him as the reputed author of the Vedāṅga chanda sūtra. He has been assigned to the mythic age and his very personality has been identified with the fabulous being represented by the mythologists in the shape of the legendary serpent, Śeṣa Nāga.

While the sole known basis for assigning a terminus aquo lost in the numerous mythological stories, the terminus ad quem is almost certainly the age when Śavarswāmin wrote Mīmāṁsā sūtra.[1] Due to the wide conflicting views, the date of composition of this manual has been oscillating between the 5th cent BC. and the 4th cent AD.

That he was the oldest amongst the extant writers on metrics is generally admitted. A comparison of the different printed editions as well as the works with different commentaries would go to show that they do not agree about the number of the sūtras in the texts.[2]

Śavara bhāṣya 1. 1. 5. Yathā makāreṇāpi Piṅgalasya Sarvagurustrikaḥ pratīyate Piṅgalakṛtimānanumānyamānasya vā Ānandāśrama Saṃskṛta granthāvalī 97. 1929.

Yādavaprakāśa has 288 sūtras, Cal. Skt. MS. has 297. Halāyudha has 308. Bhāskara raya has 300. Halāyudha omitted IV. 8........... Uktam Sati.........etc.

Halāyudha	Yādavaprakāśa	Bhāṣya Rāja	Sadguruśiṣya
Nil	IV.8; Uktam Sati Madhyam Pratiṣṭhā Su Ca. Imanyunyam Pañcachandāṁsi	1. Sumapratiṣṭhā 2. Madhyā 3. Sātiukta	1. Uktam 2. Sāti 3. Madhyam
Nil	VI.16; 1st sutra of 11 syllabled—Ekarūpamsau ja gaugah	Last sutra on the 10 sylla bled metres.	4. Pratiṣṭhā 5. Sauca
Vāhinī VI. 43	Nil		
Vilāsinī VI.27	— —		
VIII 2—19 Nil	Yādavaprakāśa Fol.108	VIII.13 Ekona 'dvā Fol. 119a	

Earliest limit has been afforded by M. M. Ghosh[1] and Weber[2] who believed that the Vedic portion demands to be placed in a remoter period of antiquity than the portion dealing with the classical one and can be dated back to 500 B. C. i. e. ,in an age simultaneously at the close of the sūtra period and at the commencement of the Astronomical and Algebrical speculations. The lower limit has been fixed up by Dr. D. C. Sarkar to the 4th cent AD[3] who is of the opinion that the work in its present form cannot be much earlier than the Gupta period because of the reference of the use of Ṛtu as "Saṁketa Saṁkhyā" expressing the number six. This particular term in sense of the six has not been stereotyped before the Gupta era and this very expression is absent in the Vedic literature.

MM H. P. Sastri[4] believed in the story of the Aśokāvadāna according to which one Piṅgala has been appointed as the teacher of Aśoka and his brother. In another dissertaion.[5] Piṅgala has been incidentally placed after Pāṇini but before Patañjali.

Jacobi had beliefs in this identification. Piṅgala's work like Aṣṭādhyāyī of Pāṇini is old and has been looked upon as the prototype from its very inception for its planning and its execution.[6]

Colebrooke[7] made a bold attempt to identify Piṅgala with Mahābhāṣyakāra Patañjali, because, the former has

1. Indian culture Vol. VII. 1931 P. 731.
2. Indische studien Vol. VIII. P. 178.
3. I. C. , Vol. VI. P. 110.
4. Preface CIV Des. Cat. of Skt mss Vol. VI.
5. JBORS VI.P. 24, 1920 ; Bihar through the ages, 1958, P. 241 by R. R. Diwakar. Cf. Kāvyamīmāṃsā. 10th Adhyāya PP. 55.1934. Atropavarṣavarṣāviha Pāṇini Piṅgalaviha Vyāḍi Vararucipatañjalī iha Parikṣitaḥ khyātimūpa...............
6. Indian Linguistics. P. 415. 1933.
7. Misc. Essay. II. P. 53. 1837.

been aptly described Piṅgala nāga or Śeṣanāga. Rāmabhadra in Patañjalicarita described Patañjali as incarnation of Śeṣa and Mahābhāṣya has deen referred to as Phaṇī-bhā-ṣya.[1]

Sadguruśiṣya the celebrated Vedic scholar in his Vedārtha Dīpikā has taken Piṅgala to be the younger brother of Pāṇini.[2] Macdonell placed this Vedāṅgachandaḥśāstrakāra in the pre-Christian era[3] i. e., in the 2nd cent B. C.

Sukumar Ranjan Das[4] thinks alike and contends that Piṅgala, the author of Chandaḥ Sūtra lived in 2nd cent BC, in whose work the earliest reference of zero can be found.

Śiva Prasād Bhaṭṭācarya laid stress on the double authorship of this work and believed in the existence of Piṅgala in the early centuries of the post-Christian era as the ornate metres dealt with in the classical portion could not have been found in the Epics.[5] Maxmüller in the history of the Skt literature shows the improbability of the acceptance of the view that Patañjali and Piṅgala are the same.[6] These opinions require proper scrutiny with a view to finding out some reliable data for the establishment of the date of Piṅgala. The definite terminus is to be obtained from the references in the Śabarabhāṣya belonging to the 3rd Cent AD.[7] This is a positive evidence that nullifies the arguments of

1. Phaṇibhāṣita bhāṣyavdaiḥ śabda kaustava Uddhṛtaḥ.
Cf. Kiṇḍabhaṭṭa vaiākaraṇa Bhuṣaṇa, Kārikā I. A stone image of patanjali can be referred to in which he was engraved as the serpant god.
2. Tathā Ca sūtryate Bhagavatā pāṇinyanujena "kvacinnavakaṣatvara iti — (VII. 9) P. 75 Macdonell ed.
3. History of Skt literature. P. 431. 3rd ed. 1909.
4. I.H.Q. Vol. III. P. 375.
5. Our heritage Vol. VII. 1959. P. 2.
6. History of Skt literature 1859. P. 244.
7. Dr. S. Dasgupta accepts the opinion of Dr. Gangānāth jhā who fixes the date in 57 B.C. History of Philosopy Vol. 1. 1951. P. 370. Jadunath Sinha contends that Śavara flourished in 300 AD. History of Indian Philosophy Vol.I.P.763. 1956.

Dr. Sarkar simply based on probability. Further, it can be demonstrated that the opinion that the reference of six seasons did not exist in the age of the Veda proved to be baseless. There are innumerable passages in the Atharvaveda where the names of six seasons have been expressedly noted. These passages can be unhesitatingly placed before 500 BC.[1]

It has been sometimes held that the classical metres dealt with in Vedāṅga Ch Sūtra are in their most developed forms than those found in the Epics. Therefore the argument that the latter must be placed in the post-Christian era, proves to be unacceptable, if one recalls in this connection the age when Mahābhāṣyakāra has flourished and quoted numerous passages drawn from the works of his predecessors exhibiting classical ornate metres. Besides, Epic literature as a heroic poem should select Anuṣṭubhas as the only metre for the description of the heroic achievements which seems to be the only suitable metre as has been asserted by Aristotle, that Iambic and Trochaic have been chosen for the heroic poems for its special quality of movements and force.[2]

It has been further asserted by Keith[3] that the corroboration of the evidence of Patañjali can be obtained from the Chandaḥsūtra of Piṅgala.

These evidences lead us to the conclusion that the Chandaḥsūtra of Piṅgala flourished sometime before the Christian era and not in the post-Christian era as held out by some scholars.

The evidence of the existence of the advanced kāvya

1. Ṛ.K. Veda.III.56.2 ; VII.87.5 there has been the references of the six seasons in indirect manner. Ath.Veda.XV.4.1 ; 4.2. ; 4.3. ; 4.4. ....VI.552.

   4.2. = Grismo Hemantaḥ Śiśiro Vasantaḥ Śaradvarṣāḥ site no dadhata.
2. Still more unnatural would it appear, if one were to write an Epic in a medley of metres as Charmon did (art of poetry P.82)
3. History of Skt Literature P.48.

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literature exhibiting classical ornate metres can be substantiated by the references of the metrical passages occurring in the Mahābhāṣya.

The medieval mythological story pertaining to Piṅgala seems to retain some ancient facts in its own way.[1] Those classical metres are prior to the age of the author of Mahābhāṣya, i. e. 2nd cent B. C. But that does not prove any definite chronological sequence with reference to Pāṇini. There is a long gap between Pāṇini and the Mahābhāṣya. Piṅgala may safely be placed before the age of Patañjali. Now, if the Śeṣa nāga is identified with both Piṅgala and Patañjali, then they may be regarded as contemporary.

Rājaśekhara gives some hints at the fact that the author of Chandoviciti is to be placed after Pāṇini but before Patañjali[2] separated by Vyādi.

Our assertion however would not go against the verdict of the Śāstrakāras just mentioned, if we just make passing reference of a evidence for consideration. Among the metrical passages, there exists one-line, "Varatanu Sampravadanti kukkuṭaḥ"—exhibiting a metre appropriated by Jayakīrti, Vṛttaratnākara and others but not by Piṅgala. If Piṅgala comes after Patañjali this verse would not escape the notice of the Śāstrakāra who in that case must have codified it, because, the Chandaḥ śāstra is a prayogaśāstra.

These deliberations will go in favour of the assumption that the text of Piṅgala existed in its present form at least in the 2nd cent B. C. if not earlier.

Bharata's work is encyclopedic in the scope but its primary theme is the drama, consequently in its application of metres, it concerns always with drama.

As to the relative date of Bharata, whose apocryphal

1. See Infra F. 11.
. See Infra F. 7.

work devoted two chapters on Skt metrics and one for Dhruvā metres, scholars are not of unanimous opinion.

The text has been subjected to considerable rehandlings in later times, because Abhinava Gupta[1] himself asserts that he was aware of the two recensions[2]. M. M. Ghosh[3] lays down that the NS' is the earliest available treatise on the classical Skt and is older than the section dealing with that of Piṅgala's Ch. Sūtra. Because, in Piṅgala the treatment of Classical Skt metres is much more elaborate than in NS' and Piṅgala's terminologies have been left out of consideration. On the evidence of the Skt metrics only, NS' may be roughly placed between 200 AD and 400 AD.[4] In case of the Dhruvā songs[5] also, M. Ghosh laid down tentatively the same date. Mm. H.P. Śāstrī, restricted the date of NS' to the far away past to 200 BC.[6]

Dieter Schlingloff in his introduction to Chandoviciti asserts that the chapters dealing with metrics in the NS' are older than the work of Piṅgala.[7] The manner and methods discerned in this work Chandoviciti show that this work is dependable more on NS' than on Piṅgala, Besides, there are some verses which are drawn from NS'.[8] And the work in mss is no later than 4th cent AD on Paleographic ground.[9] Then we can have one limit of the chapters of NS' dealing with metrics, by the date of Chandoviciti, which is not later than 4th cent AD.

1. Abhinava Gupta flourished in 11th cent. AD (1015.AD) P.112, S.K. De. History of Skt poetics. 1960.
2. Dividho pāṭho dṛśyate — Ch. XV. P. 253, Gos. 68.
3. J.D.L. P.30. XXV. 1934.
4. Ibid Idem P. 36.
5. Ibid Idem P. 38.
6. JRASB Vol. V.NS.P.351 ; also Vol. VI.PP.309. 1909.
7. P. 17. ed. by Dieter Schingloff — 1958.
8. Raktamadhu Padmā.............. found in NŚ.XV.21.
9. Nach Lüders Ansetzgung dieser Handschriften etwa in die zweite Halfte des 4 nach christilichen Jahrhunderts datieren.
   P 4............Ibid Ibem.

Another limit can be furnished by the date of Piṅgala. The fact that Piṅgala is later than Bharata could not be carried out on the following ground :—

(1) Taking the substance of the work, the text history of NS' shows that even in the chapters dealing with Skt metrics, different systems exhibiting two recensions can be found. One recension introduces the terminology of Piṅgala[1] while the other recension uses the terms laghu and guru in defining the scheme of metres.

Further differences of the style of treatment is due to the fact that the respective chapters in NS' and Piṅgala's Ch. Sūtra follow two different traditions, in the treatment of metres they belong to two different schools. NS' 's tradition has been followed by the Pkt school of Metrics who appropriates generally those metres that are found in NS' but are absent in Piṅgala.[2] Lastly, it can be said that the contention that the respective chapters of NS' are older than Piṅgala Ch. Sūtra is proved to be totally base less. Because in one recension, Bharata used Piṅgala's mnemonics.[3] In the same portion, the term used by Piṅgala for the mnemonic is found to be used. While going to define the metre Daṇḍaka, NS' inscribes the term

Verses 83 to 87 of XIV. XV.20-21. 20th Verse is described in terms of guru and laghu and 21th in terms of Trikas.

Skt tradition	Pkt tradition
Led by Piṅgala — arrangement of the chapters - Viṣama, Ardha-sama and Sarvasama. followed by Jayadeva	1. Sarvasama, Ardhasama and Viṣama. (Led by Bharata) followed by Hemcandra, Jayakīrti. 2. Bharata speaks of Vaitālīya but does not incorporate. Pkt Paiṅgalam does the same.

Most of the metres are appropriated by Hem, Jayakīrti, Pkt P. etc. Such as Śreṇī (NS' XXXII 297) Candanaprakṛti...... (Hem.II.349). Tvaritagati (NS' XXXII.237) with same designation (Hem.II.219) so on

Piṅgala Ch. Sūtra I. 3.

"Kāguhā"[1] instead of the "ra". Winternitz too thinks that Piṅgala-Chandaḥ Sūtra is older than NS'.[2]

From the date given above we are in a position to infer that the substance of Bharata's work is probably much younger than that of Piṅgala, but much older than that of the Chandoviciti, the recently discovered work of Turfan collection.

Therefore, taking the substance of the work, apart from the vexing question of different recension, the portions of Nātyaśāstra which deal with Skt metrics and the Dhruvā metres, have been conjectured to have been compiled between 2nd cent. BC and 3rd cent. AD. This is sought to be supported by M. M. Ghosh who placed the chapter dealing with Dhruvāsongs in 200 BC[3], on the examination of its language.

As a matter of Chronology next to NS' can be placed the text of the Chandoviciti which has been recovered from its fragmentary condition and belongs to the Turfan collection of Late Prof Lüders.

This work has been edited by Dieter Schlingloff.[4] Of the 32 folia preserved there is hardly one which is completely obtainable. The script of the ms will give us one Terminus of date of its composition. With regard to the other Terminus, we have to go through the contents of the text from the available Folia. In the manner of the execution of the plan and procedure, Chandoviciti follows footsteps of Bharata more than that of Piṅgala. A few of the illustrative verses found in Chandoviciti have been

1. Daṇḍakam namavijueyamutkṛteradhikakṣaram. Meghamalādikam tatsyannau cadau kaguhātrikā II.XV.143.
2. Winternitz. Vol. III.P.29. Jünger als Piṅgala's Chando sūtradas XV Kapital des Bharatiya Nātyaśāstra, das liber Metrik handelt and zahlreiche Beispiel fur die einzelcen versmae gilt.
3. Pkt verses of Bh.NS' — I.H qu. Vol. VIII.1932. No. 4.
4. Herausgegeben in Auftrage der Akademic von Erust Waldschmidt. 1958.

utilized by Jānāśrayī[1] and Halāyudha. We have shown already, there are some common verses in NS' and in this work.

So on the examination of the contents of the text and of NS' we can presume that the work Chandoviciti, has been composed in a time between 2nd cent. AD and 4th cent. AD.

Purāṇic tradition through the ages has exerted its influence on the scientific principles of the varied type of Skt literature. School of opinion represented in metrics by the respective chapters dealt with prosody of Agnipurāṇa, Vishnudharmottarapurāṇa. Garuḍapurāṇa and Nāradiyapurāṇa in many respects exhibits orthodox system. Date of the two aprocryphal work Vishnudharmottara and Agnipurāṇa like other Mahāpurāṇas are uncertain.

Vishnudharmottara is counted as an Upapurāṇa. But both these are puranic works of encyclopedic character. They in course of their rapid treatment of multivarious subjects devote a few chapters to the topic of metrics. Vishnudharmottara has only a few verses to dwell on metrics.[2] And the brief contents that it possesses exhibits that this portion of this Upapurāṇa belongs to Orthodox period of history of metrics.[3] Agnipurāṇa devotes eight chapters (328—335) on metrics in a fashion after Piṅgala and designates them as "chandaḥsāraḥ." Agnipurāṇa has been cited by none of the known authors on metrics except some late versatile scholars like Bhāskara Rāya and Gaṅgādhara Kavirāja. Pañcasāyaka the work on erotics of Jyotirīśvara sanctions the authority of the Agnipurāṇa as the author of metrics. Jyotirīśvara seems to flourish in 14th cent. Halāyudha in the 10th century picks out some portions without

1. Asmasrumuktā — Ch. VI. P.41 ; Jānāśrayī V.16 ; Hal — IV.42. Kṣīyamanagradasana — P.45 ; on V.32 ; with some deviation.
2. 111.Ch. 308(1—20 verses).
3. Bangabāsī ed. Vangabeda 1314.

referring to Agnipurāṇa while commenting on the Sūtra 1.10 and he lays down—"Vāpādanteguru iti gurutvaṁ satyamuktaṃ".[1] In another place, Halāyudha perhaps remembers Agnipurāṇa while he refers of the sixth pratyaya.[2]

This evidence would perhaps fix one limit of the date of these portions of Agnipurāṇa. The second passage of the initial verse such as—Sarvādimadhyāntaglau mnau bhyau jrau stau trikau ganaḥ has probably been copied from Jayadeva.[3] Again, the sixth pratyaya which has not been dealt with by Piṅgala and Bharata in their respective works, has been appropriated by the Author of Agnipurāṇa perhaps from the work of Jayadeva.[4] Therefore it is not improper to place these portions of Agnipurāṇa after Jayadeva whatever may be the date of purāṇa as a whole, which is a kind of ambitious cyclopedia. We may assume from what has been deliberated in the chapters of Agnipurāṇa dealing with metrics must have been composed in a time between Jayadeva and Halāyudha, i. e. 600 AD and 1000 AD.

Varāhamihira's work on Astronomy Bṛhatsaṁhitā provides the chapter 103 for the speculation on Skt metres. The date of this work has been more or less fixed with certain exactitude, in the 6th cent. AD.[5]

Jayadeva's Chandonuśāsanam is the standard work which has been referred to by a host of the metricists of the 10th cent. AD. But Jayadeva referred to none. So we have one terminus for the date of this renowned prosodist.

1. 328 // 2 va pādānteguru............
2. Ṣaṣṭhapratyayo'pyardha paricchittirityeke. So'tyalpatvātpuruṣecchānuvidhāyitvenaniyatatvacca noktaḥ P. 238. ed. B.I. 1874.
3. Agnipurāṇa 327. 1—2. Jayadeva — 1 — 1.
4. Agnipurāṇam — 335—8 ; Jayadeva 8.12.
5. Basu, Sacred book of the Hindus. 1912. P.111 427 Saka era.507 AD. Iyer, Bṛhatsaṃhitā, introduction v. 1884. "505AD is considered by some to be the date of Varāhamihir's birth and AD 587 to be the date of his death.

Jayadeva is referred to by Halāyudha as Śvetapaṭaḥ in his commentary Mṛtasañjīvanī, on the Sūtra I. 10. "Vānte guru iti proktam jaistu Śvetapaṭādibhiḥ......"; on 5–8.[1]. Abhinavagupta of the 11th cent[2] in his gloss on NS' quoted Jayadeva.[3]

Svayambhū perhaps before 1000 cent, AD, mentioned him as a prosodist who along with Piṅgala adopted the yati in Skt metres.[4] Jayakīrti in 1000 cent. AD too remembered him along with Piṅgala and others.[5] Bhaṭṭotpāla in his commentary on the Chandoviciti portion of Bṛhatsaṁhitā consulted Jayadeva's work without referring to the name, and quoted the definitions from Jayadeva's work. Dr. Kane has convincingly proved that the date of the Bhaṭṭotpala cannot be later than 850 AD.[6]

The only commentator on Jayadeva's work is Harṣaṭa the son of Bhaṭṭamukula.[7] This Mukula, according to Velāṅkar[8], may be identified with Mukulabhaṭṭa, the author of Abhidhavṛttimātṛkā assigned to 925 AD.

Jayadeva is later than Mitradhara the author of Chandoviciti because, in the available MS. folia, Jayadeva has not been quoted. But he is earlier than Bhaṭṭotpāla of the 9th cent. AD. So it is not unlikely that Jayadeva flourished sometime between 5th cent. AD and 9th cent. AD.[9]

1. Jayadeva I.4. ; 5.5. Anyadato hi Vitānaṃ. Halāyudha — Anyadato hi Vitānam Śvetapatena yaduktam.
2. History of Skt poetics.p.112. by Dr. S.K. De.
3. Sarveṣām Vṛttānāmityadavart...... sama sena Jayadevo 'bhydhat Sarvādi...... etc. (A.1—2) 244.XIV. Gos. 68.
4. JBBRAS. 1935.P.46. 1.144. Svayambhūcchandah.
5. Jayakīrti—Śrī pādapujya Jayadevavadādi kānām // VIII.19.ed. Velankar. 1958, P.70.
6. IBBRAS, NS Vol.XXXIII 1958, P.147.
7. Bhaṭṭomukulakātmajaharṣataviracitāyām jayadevachandovivṛtāvaṣṭamo'dhyāyaḥ......on VIII.12. Jayadevachandaḥ.
8. P.35 Jayadaman.
9. Vide, Jayadaman. P.33.

Janāśrayī's Chandoviciti[1] deserves to be mentioned in this orthodox period, because, in the work of Jayakīrti Jānāśrayī has been referred to with respect.[2] Not only that, Jayakīrti adopted the designation and the definition of the Upajāti metre.[3] The lower limit of this work can be fixed by the date of Jayakīrti who is no later than 1192 Sam. which is the date of ms utilized by Velāṅkar.[4]

Now we are to determine the superior date of the work. On examining the illustrative verses which have been collected from the well-known poets, dramatists and the other sources, Mr. P.N. Pillai[5] and M.R. Kavi[6] concluded that the work may be assigned to Circa 600 AD. Both of them are unanimous on the point that the Sūtra was written by the king Janāśraya, Mādhavavarman I and the Vṛtti by the poet Guṇaswāmin, the court poet of the same king.

Among others, i.e., Velāṅkar,[7] Rāmaswamī Śāstrī[8] and Sivaprasad Bhattacharyya[9] the last one is the only person to negate the views of all that Janāśraya should be identified with king Mādhavavarman I of Viṣṇukundin dynasty and should be placed accordingly in the 6th cent. AD.

But whether the work can be dated as early as 600 AD has to be examined in the light of many citations (slipped from the works of these two editors after taking many of them under considerations). The learned scholar picked up

1. Ed. K.IV Pillai T.SS.163.1949.
   Ed. M. R. Kavi — Venkateśwar oriental series No.21.1950.
2. VIII.19. Jayakīrti —"Māṇḍavya Piṅgalajanāśraya".
3. Jayakīrtiḥ II.117. nānāvikalpairupajātireṣā prakalpitāyaiḥ kvacidindramālā: Aidhen Miśrah Ṣaṭbhedaḥ......Indramālāvibhāgena Sarvāstāstu caturdaśa......Vide vṛtti chandoviciti on IV 35
4. JBBRAS. Vol.XXI.1945. P.I.
5. Introduction P. VIII — TSS.163. 1949.
6. Introduction. P.I. Venkateśwaraprācyagranthamālā 20.1950.
7. Sārdhaśatāvdi special volume. J. O. A. S. B.
8. Journal of Madras Oriental Research Institute Vol.XVII. Part III.
9. Journal of Oriental Institute of ms University — Vol.X. No. 4.1961.

some of the illustrative verses. The 13 syllabled illustrative verse in Vṛtti on the Sūtra IV.66 breathes the air of the spirit of Kapphinabhyudaya dealing with Avadāna literature. This verse must have been composed by some Buddhist monk of the 9th or 10th cent. who tried to imitate Śivaswāmin of the 9th cent. Another verse on IV. 45 illustrating the metre Śyeni, exhibits the story of Padatāḍite.[1] This verse can in no way belong to a date earlier than the 10th cent. AD.

Again, the date of the Vṛttikāra can be judged in the light of the use of illustrating verses and can be fixed accordingly not before 10th cent. AD. and of the Sūtrakāra not before 8th cent. AD.

Therefore the reference of the Sūtrakāra in Jayakīrti which will help to build one terminus, would not be militated by this view postulated by this great scholar.

We are now in a position to determine the approximate dates of the two works on metrics written by two poets of Kannada, Nāgavarmā's Chandombhudhi[2] and Jayakīrti's[3] Chandonuśāsanam.

Both these authors belong to same age. Among these two, one written in Sanskrit spares a chapter for Kannāḍa metres and the other written in Kannarese makes a fair provision for elaborated treatment of Kannarese metres. But some chapters at the outset are reserved for Skt metrics.

Nāgavarmā traces his descent from a Brāhmaṇa family residing in the city of Veṅgi. He was evidently a Jaina but would seem to have written under certain Śaiva influence. His composition, so far as they are known to us are the following :— 1) Kāvyalokana (2) Kārṇaṭaka Bhāṣābhūṣaṇam 3) Vastu Kośa 4) Kādambarī.

1. Gamyatām Yatheṣṭhameṣa Te'ñjali / Stvāṁ cikitsituṃ kuto manorathaḥ // Tasya te gṛhitaroṣayā mayā / Padatāḍitasya dautyamāgatam. // IV. 45. chandoviciti. T.S.S. 163.
2. Ed. by Rev. F. Kittel. 1875.
3. Ed. by H.D. Velankar.1949.

Lewis Rice in his preface to Kāvyalokana placed Nāgavarmā in the early part of the 11th century as he has been quoted by a Kāṇārese Grammarian of 1115 AD. Mr. C.P. Brown's Telugu grammar of 1857 laid down that Telugu prosody comprises uniform metres (Nāgavarmā's Akṣarachandas) and changing metres (Nāgavarmā's Karṇaṭa and metra Kaṇḍa metre) employed by Naṇṇayyabhaṭṭa in his Cintāmaṇi which was written in about 1130 AD. Nāgavarmā for his kośa utilized Halāyudha Śāśvata, Amarakoṣa and others. It is worthy of notice that he does not name Hemacandra who died in 1172 AD. The terms Nāki, Nākiga, have been used by Nāgavarmā. Hemacandra used them in Abhidhāna Cintāmaṇi in the same of deity but Halāyudha omitted them. Lewis Rice in the preface to Kārṇaṭaka Bhāṣābhūṣaṇam lays down that the author lived in between 1070 AD and 1120 AD.[1] Jaina kavi Salva,[2] who was supposed to be living in the late 13th cent. mentioned him in his Rasaratnākara.

In his dictionary Vastukoṣa Nāgavarmā puts Rudra and his synonym before Viṣṇu in the same manner as has been done by Halāyudha. Our author may be contemporary of Halāyudha[3] or a bit later than him. Prof. Dīkṣit placed Nāgavarmā of Veṅgi in about 990 AD half a century later than Pampa I.[4]

In order to strengthen the view of this scholar we can show that Kannāḍa Ṣaṭpadī elaborately dealt with by Nāgavarmā's Chandombhudhi has been utilized by Jayadeva, the famous poet of Gīta Govinda. The aṣṭapadī of Jayadeva are nothing but the Ṣaṭpadī of Nāgavarmā.[5] The date of Jayadeva has been approximately fixed in 12th century. So

1. Burnell's Vaṃśa Brāhmaṇa. P VI, VII.
2. Kārṇāṭaka Bhāṣa Bhūṣaṇa – Lewis Rice 1884. Preface XX.
3. He was court poet of Munja who reigned last quarter of the 10th Century.
4. (i) Indian History Congress. 1953. P. 152.
   (ii) K.G. Kundangar – J.U.B. Vol.VI-1937. Para III. P.50.
5. Sara Ṣaṭpadī

we can safely assert that Nāgavarmā flourished in the 10th century.

The date of Jayakīrti, the author of Chandonuśāsanaṃ has been approximately settled at the 11th cent. AD by Velāṅkar.[1]

Jayakīrti mentioned a host of poets and Śāstrakāra's whom he followed. He was later than Nāgavarmā, whom he implicitly mentioned in the VII.10.[2] The metricist Cūḍāmaṇi whom he referred to at VII.15 is sure to have flourished in about 1000 AD.[3]

Jayakīrti remembered Asaga on VII.7 and Svayambhūdeveśa on III.22 and if the last mentioned one be identified with the author of Svayambhūchandaḥ the upper limit of the date of Jayakīrti may be fixed at 1000 AD. But in Svayambhūchandah we do not find such as Ardhasamameter as has been ascribed by Jayakīrti to Svayambhūdeveśa

We have seen before, Jayakīrti mentioned Janāśraya and Jayadeva whose dates have been fixed at the 8th and 9th cent. respectively.

The upper limit being fixed more or less with the date of Nāgavarmā, who flourished in 990 AD and the lower limit being ascertained with the date of the composition of ms in 1190 AD, there is no reason to deny the established opinion of Velāṅkar, who placed Jayakīrti on 11th cent. AD.

The date of the polymath writer Kṣemendra has been settled on more convincing grounds. He is known by his other works by which he enriched the Skt literature. Kṣemendra left indication of his date in the work Suvṛttatilakam[4]

1. Ed. Velankara. Jayadam. 1949.
2. Gurvādivānaganabhāg Vicitra Syāt Purvam Karṇaṭa chandomat. Nāgavarmā has on ch. V.276 Chandombhudhi ed. by Kittel.1875.
3. Prof. D.L. Narasiṁhachar of Mysore, thinking that both Nāgavarma and Cūḍāmaṇi are the preceding authors of Jayakīrti. F.n. IBBRAS Vol. XXI.1945.P.9.
4. Kāvyamālā gucchaka. 2.1886.

and Samayamātṛka. In the concluding verses[1] of the former work, he stated that he wrote it in the reign of the king Ananta of Kashmir. In the colophon of the second work we are told that the work was completed during the reign of the same king in 1050 AD. Daśāvatāra is composed in the year 1066 under the patronage of the son of the same king. Bühler[2] is right therefore in fixing the period of Kṣemendra's literary activity in the 2nd and the 3rd part of the 11th century.

Ratnamañjuṣā,[3] a work on Skt metrics is written by an unknown Jain author. The work, notwithstanding some peculiarities of its own, follows in many respects, the manner of execution of plan and the spirit of Piṅgalachandahsūtra. It adopts the designatión frọm the Chandoviciti of Janāśraya. It does not acknowledge any of its predecessors.

Most of the illustrations seem to have been composed by the commentator. Only two of them can be traced, one has been (II.4) quoted from Śakuntalā (1.33) and the other (VI.27) from Bhāsa's Pratijñāyaugandharāyaṇa (II.3).

On examining the contents of the work, Ratnamañjuṣā we can say only that the work has been composed in the orthodox period before the work of Kedāra, in which we can see the sanctioning of certain rules pertaining to the optional lengthening of the short before conjunct consonant absent in the former. One limit of the work can be guessed

1. Kṣemendrenepraṇayi vipadāṁ harturāścaryakartu/rbhūbhṛdbhartur-bhuvanajayino'nantarājasyarājye III // 40.
Suvṛttatilakaṃ, Kāvyamālā II. 1932.
2. Kāshmir Report. P. 46.
3. (a) Saṁyoge nāpi ma I. 11. Ratnamañjuṣā cf. ghrādiparaḥ .....I.II. Piṅgala ch. su.
(b) Sanction of hybrid metre restricted only to the metres containing equal number of syllables in each pada.
(c) Treatment of Samānaṃ, Pramāṇaṃ and Vitānaṃ—as of three big genera. V.1.2.3.
Ratnamañjuṣā—Ed. Velankar. Bhāratīya Jñāna Pīṭha, 5. 1944.

from the use of the term Indramālā[1] instead of Upajāti. Janāśraya is the earliest writer to designate it. Therefore our author must be later than Janāśraya.

As regards the treatment of different metres, it can be seen that Hemacandra alone appropriates some of them, which none of the host of metricists give places to. Thus the higher limit of this work can be settled by the date of Janāśraya and the lower limit by the work of Hemacandra. Unless and until we get any fresh evidence, we can assign the work to the orthodox period, i.e., before 12th cent. AD. This work is surely later than Janāśraya to whose school it belongs.[2] Therefore the work can be dated on 10th cent AD approximately.

We have to reserve for discussion some of the works dealing with Pkt and Apabhraṁśa metres but which make provision for the Skt metres. In their treatment of these Skt metres they seem to fall in the line of the Skt tradition. Among them Virahāṅka's[3] is the earliest as we can ascertain from the data available to us.

As regards the life and date of the author we have nothing excepting the date of the ms i.e., 1192 Saṁ stated in the work. This fixes the lower limit of the commentator who personally handled it.

Velāṅkar[4] thinks that there must be a wide gap between the commentator and the author of the text and the difference might be 200 to 300 years. Thus the author can probably be placed in the 9th or 10th cent. AD or even earlier.

Svayambhūchandas[5] of Svayambhū has been regarded as a standard work on Skt, Pkt and Apabhraṃśa metres. The author of this work has been remembered by most of his followers.

1. V. 27. R.M.
2. Vide Velankar. JBBRAS. Sārdha Śatābdī special volume.
3. Ed. Velankar. JBBRAS. 1932. Vol. 8.
4. P.3. JBBRAS. 1929. Vol. NS. 5.
5. Ed. Velankar—JBBRAS. 1935, Vol. 11.

Svayambhū referred to by Jayakīrti is, however, a different author as we have seen before. The upper limit of this work can be ascertained from the date of Jayadeva whom he remembered along with the school of metricians who recognized yati.[1]

Out of the 58 authors quoted by Svayambhū we can trace very few. Among them, Śrīharṣa and Mayūra who flourished in the 7th cent. AD.[2] are much known to us.

The lower limit of this work can be fixed by the date of Hemacandra who referred to Svayambhū in this Svopajña Vṛtti.[3] The developed state of the Apabhraṁśa literature is clearly discussed in the illustrative works. On considering these points we can place Svayambhū on the 10th cent. AD.

Gāthā Lakṣaṇam or Ṇanditādhya[4] is a small treatise on prosody solely devoted to the gāthā class of metres. The date of this author cannot be fixed with any certainty. But the following facts may be taken for consideration.

The very name of the author indicates that he was belonged to a very ancient society of Jaina yatis. The author himself declared that he being a Jaina Yati would only explain sacred metres for sacred Āgamas. Again the author declares with contempt that he will not use such Apabhraṁśa forms such as Jiha[5] Kiha etc. And these expressions are upalakṣaṇam of the Apabhraṁśa language in general. This contemptuous statement about the aforesaid language indicates clearly that the author wrote this work in an early date when this popular language had no literary recognition.

The lower limit of this work can be fixed with more

1. 1.144. Jaadeapiṅgala sakkaammi doccia jaiṁ Samicchanti / Maṅdavva bharahakāsavasevala (yava) pamuhā na icchanti.
2. 1.144a and 1.144b.
3. Rambheti Svayambhūh II 323. Hem./Rambhā. I.102. Svayambhū ch.
4. Ed. by Velāṅkar BORI poona vol. XIV. Parts I-II.
5. Verse. 31b. Tahā nandiyattabhania jiha kiha tiha paie naṭṭhi.

certainty than the higher limit of it. Ratnaśekhara[1] of the 15th century has quoted some verses verbatim from this work without acknowledging the author. Some of the verses can be traced in Hemcandra's Chandonuśāsanam.[2]

Candrakīrti, the commentator of Chandokoṣa does not mention the name either of the author or of the work. Candrakīrti belongs to 17th century of the Saṁvat era. Hemacandra too flourished in the 12th century and Nanditāḍhya must have born much earlier.

Velāṅkar[3] is right in assigning Nanditāḍhya to an age when Apabhraṃśa like other Pkt and vernaculars was regarded as unfit to be exployed by the learned scholars. It is probably at this time say in the 8th or 9th century AD that the Gāthā Lakṣaṇam is composed.

Our account of the authors of this period would be incomplete, if we take no notice of the celebrated commentator who flourished in this period. They are the celebrated authors like Halāyudha and Yādavaprakāśa. Date of Halāyudha has been fixed with somewhat certainty. Most of the illustrative verses in the commentary Mṛtasañjīvanī are panegyrics[4] addressed to the king Muñja. Under sūtra IV. 20 we find the name Vākpatirāja[5] when Lassen[6] assigned to the same period of Muñja. But F. E. Hall identified Muñja with Vākpatirāja.[7] Another name Vallabheśvara

1. V. 3. Chandokośa –V.56 Gāthālakṣaṇaṃ.
2. N.S.P. 1912. P. 27b., line 15, 40–42 gāthālakṣaṇam.
3. BORI. Vol. XIV. P. 16.
4. Under IV. 19. B.I. edition. Jayatibhuvanaikavīraḥ śirāyudha –tulita–vipula–valavibhavaḥ / Anavaratavitta–vitaraṇanirgita –campādhipo Muñjaḥ // Muñja appeared to be the 7th ruler of paramāra dynasty of Mālava, came to the throne in 97.AD. For details see History of Skt poetics by Dr. S.K. De. P. 121 with footnotes.
5. IV. 20: Sa jayati Vākpatirājaḥ, sakalārthimanorathaika kalpataruḥ.
6. III. 841. Lassen.
7. Vide P. 114. F.N. JASE. 1862–"Vākpatirāja I knew to have been identified with Muñja who defeated yuvarāja......Vākpati lived in the 10th. cent.

has been coined in v. 2. But we cannot identify him. From the deliberation given above, we can infer that Halāyudha wrote the commentary while he was the court poet of the King Muñja of Paramāra dynasty in the 10th cent AD.

Yādavaprakāśa is more well known for his many sided contributions in Skt literature than as a commentator. His most widely circulated work is Vaijayantī[1], a popular lexicon in South India of mediaeval period as the numerous references thereto by the commentators on Kāvyas go to show. His Yatidharmasamuccaya is a digest in eleven sections dealt with the code of conduct of the yatis. The first one is available in printed form and the[2] second is known in MSS. Besides, he was known to have written a number of works on Upaniṣadic philosophy. Rāmānuja[3] refuted the views of Yādavaprakāśa enshrined in the above mentioned works.

Rāmānuja belongs to the 11th century AD (1017—1137)[4] and Yādavaprakāśa his teacher in his early life must have lived between the 4th quarter of the 10th and the middle of 11th century.

According to Dr. Keith Kedārabhaṭṭa's Vṛttaratnākara which deals with 136 secular metres, was written before 15th cent AD and Mallīnātha used this work.[5] The earliest commentator Trivikrama was earlier than Sulhaṇa and

1. edited G. Oppert—Madras 1893.
2. MSS. D 2949, D. 2950, D. 2951......of Madras Oriental Govt. MSS Library.
3. Vedārthasaṁgraha—in P.2 in the Comm. (Yādavaprakāśamate Sarvamapi cetanamera......cidbrahmanorap......) in P. 99—Atha Yādavaprakāśamataṃ nirāsyati tṛtīya'pitivikrama Sam 1898.
4. P. 100—History of Philosophy Vol. III—S. N. Das Gupta 1961. 1017 AD Rāmānuja was born. P. 104. He died in AD. 1137 after enjoying an extraordinary long life of one hundred and twenty years.
5. History of Skt literature. P. 417. 1928.

Somacandra who wrote their commentaries on 1190[1] and 1275[2] AD respectively. According to Velaṅkar, Trivikrama wrote his commentary on Vṛttaratnākara some time in first half of the 12th century.[3] A MS. of Vṛttaratnākara dated Sam. 1192 and written on Palm leaves is deposited at Jesālmir.[4] The lower limit of Vṛttaratnākara thus is fixed by the date of MSS—the early part of the 12th century.

We are now in a position to determine the higher limit. Weber, in his "Indischestudien" has dwelt on the fact that Vṛttaratnākara is surely later than Halāyudha as the verse V of the 1st chapter is a direct attack against the view of Halāyudha who divides metres into three sections – Ganacchanda, Mātrācchanda and Akṣaracchanda.[5]

Sīvaprasād Bhaṭṭācārya[6] has shown how the familiarity of Kedāra with Yādavaprakāśa has been discerned in former's verses I.6, I.9, I.10d. These verses read like direct echoes of Yādavaprakāśa's introductory verses.[7] In good many

1. Ed. by Gajendragadkar. J.U.B.NS. Vol. XX. 96.P.
2. J.U.B. XXVII. Sept. 1953. Pt. II. Ed. by G. H. Goble.
3. JASB. Vol. XXXIII. P. 26.
4. P. 30 Dalal's Descriptive catalogue, Gos.
5. VIII. P. 206.
6. J.A.S. Bengal 1962. Vol. 4. P. 194.
7. The same verses--Ma ya ra sa ta ja bha na la ga......etc. are found in all the printed editions of P. Ch. Sūtra with Halāyudha's Commentary, thereby indicating these verses belonged to Halāyudha's Vṛtti. Indische Studien VIII ; NSP. Kāvyamālā 91. 1938 ; Haridas Sanskrita Granthamālā 1947; ed. by Sītānāth Śāstrī. 1342 Vaṅgābda. Only Bibliotheca Indica series did not contain these six verses (ed. Viśwanāth Śāstrī 1871). In the concluding page, of this edition there has been an annexe, where in the estimated enumeration of the sūtras of the Texts concerned, these verses are included. They are of course converted into 12 Sūtras. (cf. Ma Ya dvādaśa). In some MSS Weber had noticed this type of adaptation on P. 210. I.S.VIII "(In R. Wird Jeder der sechs vers des 1 als der zwei sutra am schlusse der Weikchens demselben deren zwölf zu geteilt finden.)"

cases Vṛttaratnākara follows Yādavaprakāśa.[1] That the former used the latter has been hinted at by Nārāyaṇabhaṭṭa under Vṛttaratnākara I. 9. (Taduktaṁ dīrghaṃ Saṁyogaparaṃ) ......etc. The upper limit of Vṛttaratnākara can be fixed by the date of Yādavaprakāśa[2] we can place Vṛttaratnākara in 11th cent. AD.

The respective chapters of the Agnipurāṇam and Viṣṇudharmottarapurāṇam have been condensed in the metrical paraphrase of the Sūtra text of P. Ch. Sutra. Text contents of the respective chapters dealt with metrics in Garuḍa purāṇam[3] and Bṛhadnāradīyapurāṇam[4] are grown out in a

In some Mss, these verses are found along with the original text where there is no commentary, indicating as if it belongs to original text. The MSS in ASB Coll. (III.F.294) contained both the verses at the beginning and the total count of the number of sutras where 6 verses = 12 sutras are taken into consideration. One Skt college collection MSS (chanda No. 6) reads the verses at the beginning of the text, though it does not count them among sutras which are numbered in MSS. Prof. Bhaṭṭācārya has dwelt on the fact that these parts in no way can be regarded as belonging to original part, because of the first expression (Jayati Piṅgalanāga) on which no commentary was written. And it also may be fact no Sūtrakāra of renowned faith can do never such self praise. It may not be improbable that these verses are belonged to Yādavaprakāśa's Comm. In a MSS(Madras or MSS Lib. D. 901) thereof both these verses are found but editor thinks they are taken from Y.P's commentary. But Halāyudha and Yādavaprakāśa lived in South and the former was more famous as commentator than the later. It is not totally improbable to transfer these verses under Halāyudha's comm. from that of Yādavaprakāśa.

1. Pādairmilitaiḥ pādākulakaṃ
   Y.P. IV 48 : (Ebhiḥ Mātrāsamakādināṃ
   Y.P. VII 19 : Najabhā jau dvau lagau ca Narkuṭakam
   Vr. III. 92 : Narkuṭakam
2. See Infra. P. 164.
3. Pūrvakhaṇḍam Garuḍa purāṇaṃ—Sam 1314. Vaṅgabāsī. ed. Chapters 211-216.
4. Venkaṭeśwara ed. Pūrvakhaṇḍa—75 Adhyāya.

manner adopted by Kedāra. Garuḍa Purāṇam not only arranged the subject matter after the model of Vṛttaratnākara ; sometime it copied down the ślokas from the works of the latter.[1]

Bṛhannāradīyapurāṇam in twenty ślokas dilates on the few rules on prosody which appears to be orthodox in spirit[2] but not in feature. While enumerating on the rules of six pratyayas its adaptation from Vṛttaratnākara is so faithful sometimes that it can be charged with for his slavish plagiarism.[3]

On examining the contents of the respective chapters of these purāṇas, on which the unquestioned dominance of Vṛttaratnākara is clearly discerned we are to note unhesitatingly that they have been composed after the appearance of the medieval standard work Vṛttaratnākara.

Vuttodaya[4] the only extant work in Pali language deals with the Cl. Skt. This work does not, strictly speaking, enjoy reputation as authoritative but deserves notices because it is directly modelled after the text Vṛttaratnākara with considerable plagiarism[5] of the theoretical consideration of general prosodical principles.

In one hundred and thirtysix verses[6] this work like

1. Yadā nāpi kramasaṁyoge laghutāpi kvacid guroḥ.........
2. Bṛhannāradīyapurāṇam......Saṃyogaśca Visargaścanusvāro laghutaḥ pūrvaḥ Laghordīrghatvamākhyayati.dīrgho go lo laghurmataḥ.
3. Cf. Vr. VI. 6--8a--Bṛhannāradīyapurāṇam—186-20.
4. Ed. G.E. Fyer ASB. XLVI. Pt I. 1877. p.369.
   Ed. R. Siddhartha. J.D.L. Vol. XVIII, 1929.
5. Para pādādisamyoge yo purvoc guru vakāro laghu sa kvacit vinnyyo Tadudāharaṇaṃ yathā—cf. Vr. Rat. Pādādi...........
6. Cf. Vṛ. Rat. .Ṣaḍadhyayanivaddhasya chandso'Syaparisphuṭaṃ pramāṇamiti vijñeyaṁ Ṣaṭtriṁśadadhikam Śatam—India, off. Librarys MS—Mr. Childer's presentation contains 139 verses. Burmese MSS also contains 136 verses. Mr. Minayeff's two MSS published in 1869 by Indian Academy of Sciences of St. Petersberg have same number of verses.

Vṛttaratnākara distributes its subject matter among the six paricchedas.

In its treatment of Upajāti metre Vuttodaya adopts Kedāra's version in a manner as if it has been reproduced in Pali language.[2] The date of Saṁgharakkhitas, the author of Vuttodaya, therefore, can approximately be settled from the internal evidence supplied by the work itself. It can be shown from the given extracts that the author not only followed closely Kedāra in its treatment of fundamentals and general arrangement but copied some of the definition ad. verbatum. Therefore it is not improbable that the Buddhist monk has the text of Vṛttaratnākara before him when he composed this Pali work. This will supply us one terminus to his date.

The other terminus is given by the date of the earliest commentator Nava Vimala Buddhi who wrote Vuttodaya Tīkā in Pagan during the reign of Burmese king Kyatswa in Circa 1212 AD.

In the same period in the same spot we have been supplied with a number of commentaries such as Chandosarattha and a gloss on it by Sadhamma nana, Chappaccaya and Vccanthajatika by Vepulla.[1]

Accepting the date of Kedāra as the 11th cent. and allowing one century to elapse between the author and the commentators we can roughly fix the 12th century as the approximate date of this Pali work.

The earliest commentator of the Vṛttaratnākara is Trivikrama Surī who wrote the Vṛttaratnākara Tātparya Tīkā. Trivikrama himself declared that he hailed from the family

2. Anantorodirita lakkhana pāda vimissa upajātiyo ta evam kil' annasu vimissitasu.

3 References have been supplied my G. E. Eyer, P. 370 JASB. Vol. XLVI. Another comm. entitled kavisāra with a vṛtti on it has been supposed to be composed during the reign of the pegu Monarch. Dharmarājādhīrāja Circa 1385—1421.

of Angirasa[1] who has been settled at Vṛddha Vālabhi of Gauḍa family. This very term reminds us one of the Bālabalabhi in Gauḍa in connection with Bhāvadeva Bhaṭṭa of the 11th cent. AD who has been known as Bālavalabhi-bhujaṅga.

Lower limit of his date can be approximated by the date of the MS. of the author's Uddyota on the Kātantra. It is dated at Saṁ. 1221.[2] The higher limit can be fixed by the date of the Rājaśekhara whose Chandaśekhara has been referred to by Trivikrama in many places.[3] The date of the former has been settled on the 1st quarter of the 11th cent. AD.[4] Therefore Trivikrama might have lived in the 12th century.

Sulhaṇa left his date mark on his own composed illustrations. While illustrating Urddharṣiṇī metre, Sulhaṇa gives the date of his self composed verse Saṁ 1246.[5] In another verse we have the reference of king Vindhya Varman, the successor of Ajayavarman at about 1160 AD.[6] Therefore Sulhaṇa must have flourished in the last quarter of the 12th cent. AD.

The polymath Jaina writer Hemacandra directed his many sided activities to the field of the metrics. His only

1. Ed. Velaṅkar JBBRAS Vol. XXXIII
   Gauḍeṣu Vṛddhavālabhisthiraramyamurthi Brāhmaṇvayorka iva kasya na suprasiddhā. The same has been repeated in the colophon verse of Sarvadeva pratiṣṭhāpaddhati, a smṛti work of the same author, the ms. of which has been preserved in the collection of the library of the Asiatic Society (ASB.G.5507).
2. Vide, Ref. P. 26. Ibid Idem.
3. II.2.1. II.12.3 III.108. 1.12. etc.
4. JBBRAS. Vol.XXII. P.1.1946.
5. Saṁvatsara rasapayonidhisūrya saṁkhye Śrīvikramannarapate racitamyeyam. III. 35. ex.78.
   P. 70. JUB. Vol.XXII.NS. on 1953.
6. ....Adhy. II.17. ex.19. ed. Raṇabhūmisu Bhimavikramo Vindhyavarmanṛpatirjayatyasau. J.U.B. Vol.XX.

available work in this field is chandonuśāsanam[1] which dealt with Skt, Pkt, and Apa. metres and which is accompanied by a Vṛtti of his own, i.e., Svopajña Tīkā. Another work Chandascūḍāmaṇi is existed by the name only.

About this versatile scholar we have more authentic materials than we have with regard to the most of the writers. The biographical and other details are to be found together in Bühler's erudite but reliable work on this author.[2] Hemchandra is famous in the history of his sect because of his endeavour to induce Jayasiṁha Siddharāja one of the most powerful king of the Gujarat (AD 1094 – 1143) in favour of the Jains and to convert Kumārapāla into Jain.

Born in 1089 AD. He became a Jaina novice and was ordained as Surī in 1110 AD. After the conversion of Kumārapāla and enjoying the royal patronage (1125. AD) he lived in Anhilvad patan for a great part of his life. It is due to his devoted energy, Jain literature got its impetuous upliftment in the 12th and the 13th cent. in Gujarat. Such a prolific writer ended his busy career in 1173 AD at the ripe age of 80.

To determine the date of Pkt Paiṅgalam is not so much difficult now a days. This work is one of the most important documents of Mediaeval Indian literature not only for the languages used in it, but also for the references of the historical facts and figures enshrined in the illustrative verses. About this work and its time, we are pretty certain that we are with regard to other writers on metrics. That is why this work has been treated differently by the eminent scholars,[3] who tried to lay down the approximate date of

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1. ed. Velaṅkar. 1948. NS. P.77.
2. Uber das lebeu des Jaina MÖ nches'Hemcandra, Wien 1889 AD cf. Jacobi in Encyclopedia of Religion and Ethics VI.591.
3. (a) Mr. C.M. Ghosh--Intro. P.VII.
   (b) Jacobi Bhavisattakahā (German ed.) P.5
   Sanatkumaracharaitam (German ed.) P. XXVI.

the compilation of the work from different angles. Examining the data collected from the illustrative verses and in consideration with the language from the philological point of view, they are decided more or less on one point that the compilation has taken place in the period between the 14th and the 15th century or between the 15th and 16th century.

Of these scholars, Dr. Ghosal[1] and Dr. B.N. Vyas[2] devoted their full-fledged energy and examined minutely this work from every corner of its possible issues and they agree among themselves in determining the upper limit of the compiler by the date of Hammir who is mentioned in the verse No. I.147.[3] Dr. Ghosal contends that if that historical figure is Hammira of Ranthambara, the date will be after 1301 AD when the said king died.[4] But if this figure is the same with the king of Mewar the date will be comparatively few years later, i.e., 1301—64. Thus the upper limit of the king being fixed, we are to examine the lower limit.

Dr. Ghosal makes this limit to be determined by the

(c) Schübring—ZDMG 75.1921.S. 97.
(d) L.P. Tessitori—Notes. An Old Western Rājasthāni Indian Antiquary 1914—16.
(e) B. C. Majumdar—History of the Bengali language. P.249 (2nd ed. 1927).
(f) Gune—Bhavisattakahā P.69. Gos.1923.
(g) Dr. Chatterjee—ODBL Vol.1. P. 113.
Hindi and Indo Aryan—P.106.
(h) D.C. Ganguli. I.H. Qu. Vol. XI. P. 565.
(i) Mm. H.P. Śāstrī : Preliminary Report on mss of Bardic Chronicles. P.18.
(j) Dr. S.N. Ghosal—The date of the Pkt Paiṅgalam. I.H. Q. March 1949. P.57.

1. Dr. Ghosal's thesis on Pkt Paiṅgalam submitted for D.Phil. Degree of the University of Calcutta—unpublished.
2. Pkt Text series IV. 1962.
3. Dhollā maria ḍhilli mahaṁ mucchia mecchasarīra/pura janjallā maṁtivara calia vīra Hammīra // ......I.147.
4. Vide S.N. Ghosal I.H. Qu. XXV.P.54.

date of Lakṣmīdhara Bhaṭṭa, the commentator of Pkt. Paiṅgalam whose date has been coined in his work, as Saṁ. 1657.[1] On the basis of these data for the higher and lower limit, Dr. Ghosal fixed the date of the work approximately between 1400 AD and 1500 AD, which however would not militate the views of Dr. Chatterjee and others.

Dr. Vyas, on the other hand, fixed the upper limit a bit earlier, than the date of Vāṇī Bhūṣaṇam of Damodaramiśra, whom Lakṣmīdharabhaṭṭa quoted many a time in his commentary. Date of Vāṇī Bhūṣaṇam can be ascertained by the date of king Kīrtisiṃha referred to in an eulogy addressed to the king.[2]

This Vāṇī Bhūṣaṇam, again mentions one Ravikara[3] who is supposed to be the commentator on Pkt Paiṅgalam and was born in the same family of Damodara. If there is a gap of 25 years between Ravikara and Damodara, the date will be fixed at the 14th century.

Now these opinions may be reconsidered afresh. Because like Vāṇī Bhuṣaṇam, Chandokoṣa of Ratnaśekhara follows Pkt Paiṅgalam in the appropriation of the Pkt, and the Apa. metres only. H.D. Velaṅkar[4] in his discussion on the metres of Chandokoṣa and Pkt Paingalam, has laid down the date of birth of Ratnaśekhara. He was born in Sam. 1372,[5] and his other two works, Śiśupālacarita and Guṇasthāṅa Kramāroha were composed in Saṃ 1428 and 1447 respectively.

1. Colophon verse of the work of Lakṣmīdharabhaṭṭa—Abde Bhāskaravājipāṇḍava rasakṣmā (1657—1600 AD)
2. Kīrtisiṃha nṛpa jība yāvadamṛtadyuti taraṇī I. 82. Vāṇī Bhūṣaṇ. Kāvyamālā 53, 1925.
3. Dīrghaghoṣakuladeva dīrghikā Paṅkajam Ravikara Vyarājata Irṣyayeva duhituḥ payonidheryatra vāsamakarotsaraswatī. II. 126. Ibid. Idem.
4. J. U. B. 1933. Nov. P.34.
5. cf. M.D. Desai's "Jaina Gurjāra Kavio" II.P. 759.

Velaṅkar asserted that both these works may be assigned to the 14th cent AD. And if the date of birth of Ratnaśekhara is 1378 Saṁ=1315 AD, there is every probability for the author to compose his work in the last part of the 14th century, a few years before the completion of the work of Pkt Paiṅgalam. Therefore we find no bar in inferring that the Pkt Paiṅgalam has been compiled during the first half of the 14th century.

Vāṇībhūṣaṇam the work on Skt and Pkt metrics was written in Skt language by Damodaramiśra who was born in Dīrghaghoṣa kula. That he lived during the reign of the King Kīrtisiṅgha (1360-1400, AD) has been said before. His date tentatively has been fixed in the last half of the 14th century.

Incidentally, reference may be made of the author of Chandomakhānta of which nothing pertaining to the author is left. Gaṅgādāsa, the Chandomañjarīkāra mentioned one Puruṣottama Bhaṭṭa, the author of Chandogovinda.[1] But Chandomakhānta[2] is another work of Puruṣottama Bhaṭṭa. One of the Murshidabad editions of Chandomañjarī contains a magnificent eulogium of Puruṣottama. Chandomakhānta contains Gīti metres which bear close semblance to those of Jayadeva[3] and they are the laudatory verses addressed to Śiva and Pārvatī. As for the date of the work we can assign a period between Jayadeva and Gaṅgādāsa. It is interesting to note here that while Gaṅgādāsa mentioned Jayadeva, Puruṣottama did not.

The next prosodist of our concern is Gaṅgādāsa whose Chandomañjarī has had wide popularity in the whole of East India and his undisputed authority has been recognised

1. I. 20. ed. Gurudāsa Vidyānidhi. 1939.
2. Varendra Research Society Monograph No. 5 by Dinesh Candra Ācārya Śāstrī.
3. Sahacarīdarśaya tamatula mattani Svapnasamāgama mohitacittam. Avirata mukulita locana malam Dīpaśikhālasadikṣaṇabharam.

by all. Gaṅgādāsa came of a well known Vaidya family. His father was Gopāla Dāsa to whom is ascribed the voluminous work Cikitsāmṛta. After the death of Gopāla Dāsa, Kṛṣṇadāsa and Gaṅgādāsa born of Santoṣa together completed the incomplete work of his father.[1] P. K. Gode, however fixed the date of this celebrated author within Circa 1300—1500 AD.[2] The results of our investigations, however, do not agree with Gode's conclusions.

The upper limit of the work can be determined by the date of the Pkt Paiṅgalam from which work it appropriates a number of metres.[3] He is surely later than Jayadeva from whom he has quoted[4] a verse. The lower limit can be ascertained by the date of Lakṣmīdhara Bhaṭṭa who has quoted Chandomañjarī in good many places.[5] Gaṅgādāsa again is cited in Kalāpadīpikā of Puṇḍarīkākṣa Vidyāsāgara under Bhaṭṭi VIII. 131. Puṇḍarīkākṣa flourished in the 15th cent. AD[6] when Gaṅgādāsawas an author of established reputation.

With a view to corroborating our conclusion about the date of Gaṅgādāsa, we may also refer to a work on Kaviśikṣā ascribed to Gaṅgādāsa where a verse from Dhūrtasamāgama was used for illustrative purpose. This verse quoted can be traced in the drama of Kaviśekhara Jyotirīśvarācārya. Accor-

1. Vide I. H. Qu. XXIV. P. 319.
2. I. H. XV. P. 521.
3. Rūpāmālī II. 29) Chandomañjarī
   Kamala II. 30) Gurudās Vidyānidhi, 1939.
   Pkt Paingalam II-82.88.
4. Jayadeva XII. 28. quoted in Ch. mañjarI.I.22.
5. Śrenyudirta rajau ralau guruḥ—iti chandomañjaryām ganabhedena nāmāntaramuktam Under II. III. P. 449. ed. B. N. Vyas. 1959.
6. (a) Sāhitya Pariṣad Patrikā Vol. 47, P. 157.
   (b) S. P. Bhattacarya in his introduction to ed. Śrīdhara's Comm. P.XXX is inclined to take Pundarīkākṣa Vidyāsāgar as a commentator of Kāvyaprakāśa. And assigned him to the early decades of the 15th. century.

ding to the verse V. 3 of that drama it is found that the dramatist was patronised by Muhammad Tughlak.[1] His time falls, therefore, in the 2nd quarter of the 14th cent. AD. So the earliest date that can be assigned to Gaṅgādāsa is 14th cent. AD. This can be substantiated by the date of the Rāmcandrakavi Bhāratī who quoted from Chandomañjarī without acknowledging it.[2] This commentator flourished in the 15th century. Therefore, Gaṅgādāsa must have flourished before 15th cent AD.

Śrutabodha, a short but apocryphal work of 40 stanzas, has been traditionally ascribed to Kālidāsa but some of the mss fathers it to Vararuci,[3] where the date of the ascribing is stated as Saṁ 1763 = 1688 AD. It has been known in MSS. since the 16th cent. Śrutabodha is not known to Chandomañjarī the popular manual in the 14th century. In the 16th century Śrutabodha was a popular figure even in the far south. Nārāyaṇabhaṭṭa, quoted from it acknowledging its very identity under Comm.I.II Yasya pāda .. ...etc. (Śru. 4).[4]

Rāmacandra Kavi Bhāratī extracted verse from Śrutabodha while commenting on the Sūtra I. 4. .[5] Therefore Śrutabodha is sure to flourish during the interval between Gaṅgādāsa and Rāmcandrakavi Bhāratī in Circa 1350–1400 AD.

Vṛttaratnāvalī, a short metrical exposition, written by one Veṅkateśa, son of Avadānasaraswatī. In some MSS the work is ascribed to Kālidāsa which may be supposed to be the non de plume of the author.

1. S. N. Sinha's, History of Tirhut 1922, P. 68.
2. Under I. 7. Mastriguru trilaghuśca nakāra
   Under I.47. Pañcamaṇi laghu Sarvatra.........
3. ASB. Govt. 8358—1763 miticaitra pratipāda likhitam Raghunāthena Svapāṭhanārtham.
4. Kasi. Skt. Series. 55.P.11.1948.
5. Śru I.3. ekamātrā bhaved hrasva.

One Avadānasaraswatī is the author of the Vedānta Śataślokī. Sūryapaṇḍita, the famous commentator of Vījagaṇita also wrote a commentary on the Vedāntaśataślokī – in Śaka 1460 – 1538 AD. when he was thirtyone years. The same should also be the period, when the literary activity of Veṅkateśa is in full swing.

Praśnottararatnamālā is another work of Veṅkateśa (Govt. Or. MSS. Lib. Des. Cat. D. 13173) in which we have completed genealogy of the author's maternal family. In that work we are told about his father whose grandfather-in-law, at the request of Sāyaṇa composed Ayurveda Sudhānidhi If this Sāyaṇa is identical with Sāyanācārya, the commentator of the Veda who flourished in the middle of the 14th century and is the contemporar of the author's great grandfather, our author might have lived in the 1st quarter of the 15th century.

Candraśekharabhaṭṭa, the son of Lakṣmīnāthabhaṭṭa, tells us expressedly the time of composition of his voluminous work Vṛttamauktikaṃ[1]. The work has been set in two parts dealing with mātrāchandas and others each separately paged and dated. The second part is posthumus and has been completed by the author's father Lakṣmīnāthabhaṭṭa[2] who dedicated it to his son a year later in 1676 Saṁvat. Besides this work, he wrote a commentary on Pkt Paiṅgalam entitled Piṅgala Bhāvodyota[3] in 1673 AD which created

1. Govt. ASB. 5719.
2. Vide Folio 203 – Rasamunirasacandrairbhabito (1676) Vaikrame' ....yāte divaṃ sutanaye vinayopapanne Śrīcandraśekharakavau kila tatpravandaḥ Vicchedamāpa bhuvi tadvacasaiva sārdham Pūrṇikṛtasya sa hi Jīvanahetavesya. Śrīvṛttamauktikamidam Lakṣmināthena puritam yatnāt Jiyadacandrārkam jivaturjivalokasya.
3. Govt. ASB. 5528. Harākṣimuniśāstrendumite............1673 Sam. MM.H.P. Śāstrī described it as a commentary on Vedāṅga Chando Śūtra as it was written in Skt language, consequently has been placed among the Vedāṅgas in Des. Cat. Vol.II.P.1202.

much fuss among the scholars as to the nature of the text on which it comments. A commentary on Chandomañjarī entitled Chandomañjarī Jīvanaṃ[1] is his another work.

A little bit earlier is Vṛttamuktāvalī, a work modelled after Vṛttaratnākara. This work has been utilized by Weber in his scholarly dissertation on Piṅgala Ch. Sūtra. This is dated as Saṁvat 1631-1575 AD.

Vṛttadarpaṇam of Bhīṣma Miśra has been composed after Vāṇī Bhūṣaṇam in the model of which its contents have been arranged. But unlike the later it defines the mātrā metre in terms of total number of mātrā. In many places it quotes from its model work.[2]

Chandoratnākara, an elementary treatise on Skt metrics consists of 4 chapters. It has been ascribed to an author Vasudeva Sarvabhauma Bhattacārya. The work extends to folia 17 appropriates Gīti metres. The work has been dated as Śaka 1622.[3]

Rāmapāṇivāda, the author of Vṛttavārtikam[4] as appeared in the introductory chapter of Uṣā-Nirudh ed. by C. K. Raja, was a great scholar and poet and was favourite in the court of the Malavar king. He lived under the patronage of the king Malandavarma of Trivandrum—Saṁ 1763=18th century.[5]

Rādhādāmodara, the author of Chandaḥkaustubha will survive by the name of his worthy desciple and commentator Baladevavidyābhūṣaṇa, whose name was associated

1. 10.1289. MS. Des. Cat. Part II.1889. ASB. Govt. 8358—1763 miti caitra Pratipāda likhitaṃ raghunāthena svapāṭhanārtham. P.11. Kāśī. Skt Series.55.1948. Śru. 1.3. "Ekamātra bhaved hrasva".
2. Fol.2a. ASB.G. 5925. Prādihrādi e o him ca Vāṇī bhūṣaṇake yathā.
3. ASB. 3528. Aksivāhurasaglāvi śake Viṣṇupādadvayam vyalekhi pustakam natva Sarvabhaumena Dhimatā.
4. Ed. Sāmbhasiva Sastri. TSS.131.1939. The editor of the "Raghavia" "T.S.S. 146" placed Rāmapanivada 939 ME—1763 AD.
5. Introduction page XXI. Uṣāniruddha.1943.

with Gauḍia Vaiṣṇava movement. He flourished in the 18th century, which can be known from the date mark left in a commentary on Rūpagoswāmin's work—Ṣaḍsityuttaroṣoḍaśasatigaṇite śake tu ṭikāyāḥ niṣpattiḥ......) Śak. 1686 or 1764 AD.

A pun in the first verse of his Sāhitya Kaumudi refers (according to his own Tippana) to Gajapati Pratāparudra of Utkala or Orissa. In the concluding verse of the same text Baladeva was declared as a pupil of Rādhādāmodara Dāśa and Gopāladāsa alias Rasikānanda [1]

Rādhādāmadora in the introductory verse of the Chandaḥkaustūbha prayed for the grace of Murārī. Baladeva identified Murārī with the father of Chandaḥkaustubhakāra[1] while explaining the word "Gajapati" in the next line 1.2b. Baladeva contends that he is no other than Gajapati Pratāparudra, the king of Utkala.[2]

Date of Vidyābhūṣaṇa being settled with exactitude, Dāmodara can safely be assigned to the 18th cent, when Baladeva flourished. Chandaḥpīyūṣa is another late work presumably of Eastern India of which only the codex is found in the collection of BORI.[3]

This work is ascribed to one Jagannātha from whose own account we come to know that our author was born of Subhadrā and Rāma, the son of Vidyādhara. His wife was Gopālī and the preceptor was Buddhimat who was well-

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1. "Arcita Nayanānando Rādhādāmodara Guru jiyāt"—This verse is found in the introductory verse of his commentary on Chandokaustuva—Page I Chandokanstave 457 Gaurabda.
2. Atra Murāri scaitanyasceti dvyarthau pratipadyete Tatradya granthakartuh paramaguruḥ Śrīrasikānandaparākhyāḥ on 1. 2a, Ibid, Idem.
3. Gajapatiḥ pratāparudra utkalādhiah......................P.2. Ibid. Idem.
4. Aufrecnt notices the only ms. that has been recorded in the 5th report of Peterson. (P.194) and this is the said ms. that has been utilised here.

known figure in Nīlalohitapura.[1]

The date of the author of this work can be approximately settled from the one limit that is from the date of copying i.e. 1849. Coined in the post colophone line[2] and the terminus ad quem can be furnished by the latest figure Setukāra Haribhāskara whose famous commentary on Vṛttaratnākara has been utilised not less than four times.[3] Bhāskara Setu has been dated 1676 AD.[4] Considering these limits it may be presumed that the work has been written in the last half of the 18th century.

Duḥkhabhañjana Kavi a poet of 19th century as has been asserted by Kṛṣṇamācārya, is the author of Candraśekharacaritam.[5] But his only extant work of Vāgvallabha is a treatise on metrics. The commentary of this work has been written by his son Deviprasāda[6], who left the date mark of its composition in the commentary. "Vānāṣṭanavabhuvarṣe" i.e., 1985 Samvat 1910 AD. Accepting this only source for the date of this work, it can be presumed that the work might have been composed in the last part of the 19th century.

The author of the work Chandomṛtalatā[7] is a Napalese Buddhist who is sometimes referred to as AmṛtaBhikṣu.[8] Amṛtānanda has been described as the author of a Buddhist

1. Fol. 46b.
2. Fol. 47.
3. Fol. 5, 32, 93, 43..................
4. MS. ASB. Govt. 10338—1732 Samvat. Aksuvahnihayabhūmitavarṣe yadvasantasamaye............
5. History of Skt literature—P. 380. 1937.
6. Vāgvallabha—k.s.s. 100. P.315. Sriduḥkhabhañjanakavīndratanujanuh Srīdeviprasad.........
7. ASB. B8. It misses the notice of Aufrecht who however mentioned two others one of which exists Cambridge another in Paris. C.C.I. 192. 1962.
8. Hodgson—Asiatic Researches XVI. P.429.

'hymn'[1] and a translator of the two portions of Divyāvadāna in Napalese language. One of the mss. of the last mentioned work in Bendall's Catalogue has been coined with the date mark as NS. 963, i.e., 1843.[2]

This Amṛtānanda, as Mm. H.P. Sastri, (NS. 14. 963, i.e., 1843) presents before us, is Brian Hodgsen's Pandit who prepared two copies of Buddhacarita which Cowell has utilized for his edition. Hodgson's ms. is written in Newari script and has been marked with the date 950 NS —i.e., 1830 AD and contains a complete verse, in which the copyist confessed that he wrote additional three sargas of Buddha Caritam.[3]

In the same codex twenty four lines[4] are written in Vernacular language in praise of Rajendra Vikrama, the king of Nepala and his son Surendra Vikrama who ascended the throne of Nepal in 1816.[5]

From the facts adduced above, we can place our author as a copyist in the 1st half of the 19th century whose very profession has been detected clearly in the work Chandomṛtalatā.

Vṛttaratnāvalī has been composed by Cirañjīva, a prolific writer of Bengal whose works, the Vidvanmodataraṅgiṇī, the Mādhavacampū and the Kāvyavilāsa had been enjoying a wide reputation in the literary circle.

Our author was an inhabitant of West Bengal. His

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1. ASB. MS. B.36—Iti Nepālīdevatākalyāṇapañcaviṁśatika Amṛtānanda Viracita Samāptam—Fol. 14a. Ibid. MS. B.16—The first part of which has been translated by Wilson in Asiatic Researches, XVI. P.458.
2. JASB. 1909. P.4.
3. Śūnyavānāṁkayuge Varṣe mārge' site varṣe Amṛtānandena likhitam Buddhakāvyaṃ Sudurlabham Sarvatranviṣya nolabdhā Catuḥsargaṃ Canirmmitam Caturdaśam pañcadaśam Ṣoḍaśam Saptadaśamstathā.
4. Anecdote Oxenesia, Preface VI. London. 1893.
5. History of Nepal. Dr. Wright. p. 284.

Vṛttaratnāvalī is a short exposition of Sanskrit metrics. It transpires that his real name was Rāmadeva but he was well-known by his pet name Cirañjīva which was given to him out of affection by his uncle.[1]

This Cirañjīva was the son of Rāghavendra Śatāvadhāna Bhaṭṭācārya, who was a student of Bhavānanda Siddhānta-vāgīśa.

This celebrated prosodist enjoyed the patronage of Yaśovanta, the noble chief, variously referred to in the illustrative verses[2] as Gauḍa king, who has been regarded to be a native of Bengal, the Nawab Dewan of Dacca.

Yaśovanta was the Nawab Dewan in 1733 AD. In his Kāvyavilāsa, Cirañjīva refers to[3] another king Jayasiṁha who reigned perhaps in 1714 AD. Therefore our prosodist must have flourished in the firsc half of the 18th century.

We would close our survey by introducing Gaṅgādhara Kavirāja whose versatile scholarship enriched the field of Skt metrics by no less than three works. Born in Jessore in 1205 B.S. (1720)[4], Gaṅgādhara showed his uncommon skill and aptitude in adopting every kind of scientific literature. As a Physician his special propensity for diagnosis and treatment became almost legendary.

His special studies on Agnipurāṇa urged him to write three commentaries on Alaṅkāra (Prācyaprabhā), Chandas (Chandaḥ sāraḥ)[5] and on Ayurvedīya chapters of this encyclopedic work. Of the 40 works composed by him, nearly 4 have been dealt with metrics.

1. Most of the mss. retained the name Ramadeva. vide, I.O. catalogue. Vol. III. PP.343. Vidvanmadotaraṅgiṇī—Tātograjamamativātsalya-tvācciram cirajīvataya juhara.
2. Kodaṇḍadhvanīkhaṇḍitaripratanasarvatigarvayprabho gauḍa Śrīya-śavantasiṃha mitaramakarnyakarnaya—Vṛtta Ratnāvalī—70.
3. Sahityapariṣad Patrika—37—1337. p.34. Mm. Haraprasad Sastri.
4. Nagendra Nath Basu, Visvakosa V. PP. 156. Bangabda. 1301.
5. Vilāsinī by Gaṅgādhara Kavirāja—Behrampur. Saidabad, 1287 (1879 AD).

Gaṅgādhara denied the authorship of Dvyaipāyana Vyāsa to Śrī Bhāgavad Gītā and wrote a voluminous work on this. Most of his works have been dedicated to Lord Śiva. But two of his works Govardhana Vardhana and Rādhākṛṣṇa Vardhana are sufficient to speak in favour of the fact that he was not the Śivaite.

His commentary on Carakasaṃhitā entitled Jalpakalpataru is a voluminous work comprising 600 thousand ślokas.[1]

His Bahuvivāharāhitya and Vidhavāvivāha is the works which give recognition of his liberal attitude as a social reformed. Bengal lost one of her lumiere in 1292 B.S. (1885 AD).

We have now practically closed our survey of the Principal prosodists deserving mention. Now we shall endeavour to concentrate on some prominent commentators who came in the way. But hardly any of these works except those of Bhāṣyarāja with an account of which shall close our survey, deserves the merit for any special mention.

Vṛttaratnākara pañcikā is a lucid exposition on the Vṛttaratnākara by Rāmacandrakavi Bhāratī. He was born in Vīrabaṭikā village and he went to Ceylon. Being converted to a Buddhist he domiciled there for the rest of his life. He has been assigned to the reign of Parākramabāhu I in the Buddhist era of 1744 AD[2], by some eminent scholars.

But a more precise dating is possible. Because, the colophon verse of the printed edition is marked with the date of Buddhist era 1999. AD.[3] The latter is more reliable as from the illustrative verses we are acquainted with the

1. Sam. 1936—1880 AD. Behrampur.
2. Chintāharan Chakravarty. IA.1930.00.27. History of Bengali literature, Dacca University, PP.687. Dr. Suresh Ch.Banerjee—Sanskrita Sāhitye Vāṅgalār Dān. 1369 Vaṅgābda. PP.46.
3. Śrīmat Saugatavatsare navanidhidvārendu Saṁkhye tithau............ ....p.119. N.S.P. 1948.

name Rāhula who was a well-known figure for his literary products during the reign of Parākramavāhu VI (1412-1468).[1]

Archeological commission in Ceylon also confirms the same[2] date.

Considering the authenticity of the archeological report and examining the references found in the commentary, we can unhesitatingly contend that Ramacandra flourished during the reign of the king Parākramavāhu mentioned above.

The Celebrated Nārāyaṇabhaṭṭa left his own account in his colophon verse. He was the son of Rāmeśvarabhaṭṭa and his geneology is carried further upto Govinda, Aṅgadevabhaṭṭa and Bhaṭṭa Nāgapāśa. While he was residing in Kāśī he wrote this commentary.[3]

Prof. S. P. Mukherjee[4], described him to be a southerner and to be well acquainted with the work of Yādavaprakāśa. The date of the composition is coined as "Vikram aśake Dvikhaṣaḍbhū .....Sanmite......"1602. The particular expression Vikramaśake creates much confusion among the scholars. That is why, they differ among themselves in the interpretation. Velankar accepts the reading in terms of Śaka and that is why date is fixed by him on 1602+78 =1680 A.D. But the printed edition of the text[5] and the descriptive note of the mss[6], accept the reading in Samvat

1. B.C. Law Volume II 1946, pp.15.
2. MD Raghavan assigns Rahula to the reign of Parākramabāhu VI. India in Ceylonese history, society and culture.
3. Nārāyaṇena Sudhiyā Kāsyām nivasatā mayā Vṛttaratnākare Ṭikā.........2.
4. Jayadaman. P. 50.
5. Edited by Sri Kedaranatha Sarma : Kāśī Saṅskrita Granthamālā 55. 1948.
6. Adyar Libr. MS. 8. .70 Des. Cat. of Adyar Library Vol. VI.1947. "Veda describes the work to be composed in 1602" India Office Library. Cat. 1094 also accepts the same date. P.303. Eggling.

which will fix the date to 1602-57 = 1545 A.D.

This seems to be an accepted version which needs no denial. The date of the Cintāmaṇidaivajña, who wrote commentary entitled "Sudhā" on Vṛttaratnākara is not difficult to determine as the author left its mark in the pre-colophon verse – Nandavānaśara bhūmitaśake—1559 saka = 1637 AD. Cintāmaṇi was the son of the well-known astronomer Govinda who was the resident of Vārāṇasī and he himself wrote a work Prastāracintāmaṇi.[3]

"Bhāskarasetu" or simply "setu" is another commentary on Vṛttaratnākara by Haribhāskara. The work is widely circulated and its popularity can be estimated by its entry in almost every catalogue of mss. collections.

The author was the son of Śrīmadyāji Bhaṭṭa, grandson of Hari Bhaṭṭa and great grandson of Puruṣottama Bhaṭṭa. While residing in Vārāṇasī the author wrote this commentary.[1] Date of this commentary can be fixed according to the author's own declaration placed in the colophon verse, Saṁ. 1732 = AD. 1676.[2]

In 18th century, Divākara Bhaṭṭa the son of Mahādeva Bhaṭṭa wrote the commentary on Vṛttaratnākara entitled "Vṛttaratnākarādarśa". The codex of ASB Library is incomplete. But from the ms. (I.O. 1555b—Part II 1889) we have the date mark as 1740 AD.[s]

Part II. 1889. (ASB.G.3109) Haraprasad Sastri. Des. Cal. VI. P. 365.

1. CC. P. I. P. 359. Prastāracintāmaṇi — Text and Comm. by Daivajña Cintāmaṇi composed in 1630. I.O.ms. No. 929. Part II. 1889.
2. Setustattanayena Saivanagare Sadvṛttaratnākare netum Bhāskarasamāna Viracitaḥ paraṃ Vudhanaṃ ganam. Velankar, (P.49, Jayadaman —) described this commentator to be residents of Tryambakeśvara in the Nasik district.
3. Akṣivahṇihayabhūmite varṣe 1732 Yadvasantasamayb.........
4. Pūrṇavdhisaptaikamite pravarṣe ṣaṭkartike māsi........................ colophon verse.V.

We would close our account of chronology of the commentaries with a dissertation on the date of Bhāskara Rāya.

This versatile scholar unlike his predecessors, do not offer any trouble about his date. In most of his works, with which we are directly concerned, he left the date of the composition.[1]

Aufrecht mentions that Gambhīrarāja resided in Benaras in 1629 AD and also described him as the author of 28 works. He is versed in Vedic and secular literature.

The Bhāskara Rāya tells us that he is the son of Gambhīrarājadīkṣita. He was the disciple of Nṛsiṁha and Śiva Datta Śukla and was well-known figure in[2] the field of Tantric literature. Numerous outstanding works on Tantra topics, are available in print. His Madhurāmla Kāvya has been edited by Devasthalī in the Oriental thought series, Nāsik, No. 2.

Bhāsya Rāja's versatility can be estimated by the number of works composed by him. He has commented on six Upaniṣads such as Kāṭhaka, Kena, Jabāla, Tripurā, Mahopaniṣad and Muṇḍakopaniṣad. On metrics he is credited with more than four works.

From his own version we come to know that at the age of 17 he wrote "Kaustubha",[3] Mṛtasañjīvanī[4] when he

1. C.C. I. P. 411.
2. i) A commentary entitled Setubandha on the work Nityaṣoḍaśikarṇava section of Vāmākeśvarī Tantra—Ananda Asrama Skt Series, Poona.
   ii) Saubhāgya Bhāskara on Salitasahasranāma section of the Brahmāṇḍapurāṇa—N.S.P. 4th ed. 1935.
   iii) Varivasyarahasya—ed. by Subrahmanya Śāstrī in the Adyar Library Series. Madras 1916, 1948.
3. Vr. Cand. Ud. MS. ASB. III C. 94. Fol. 490b. Sārdha Saptadaśe gate vayasime Ṣaṭkaustubho Viṁśe'vde mṛtajīvanī Viracita prācīnaratnākara I paścād Vādakutuhalādikṛtastatrantare............ Pañcaśatsu samasvayam viracitaḥ Śrīvṛttacandrodayaḥ.
4. ....Adyar Library coll. contains this comm. 10. B. 7. MS.

was 20 ; then he wrote Vadakutuhala and at the age of 50 Vṛttacandrodaya[1] was composed. This last mentioned work is coined with the date mark "Dviśaranayaśaka", i. e., 1652 Sāka = 1730 AD. His Bhāsyarāja, commentary on Piṅgalachandaḥ Sūtra was written in — "Guṇa nidhimuni bhūmitavikramaśake varṣe" = 1793 Saṁ = 1737 AD. i. e., 7 years after the previous work.[2] From the facts adduced above, it can be said that the literary activity of this polymath writer was concentrated in the first half of the 18th century.

(VI. No. 774) entitled Mṛtasañjīvanī ascribed to Bhāṣyarāja Beginning—Vṛttaratnākaravyākhyā bhuyasyahsanti yadyāpi Tathāpi mṛtajīvinyāh kalām narhanti Ṣoḍaśim, which is described to be composed in Site Sahasya janite munipakṣartubhumite (1627 Saka) Sake'vde pārthive pūrṇa......tena tuṣyatu.

1. Aufrecht (P.I.P. 670) noticed one Abhinavavṛttaratnākara Tippani by Bhāskara with a comm. on it by Śrīnivāsa, who is the author of Alaṁkār Kaustubha, Kāvyadarpaṇa and Chandoviciti.
2. MSS. No. III. A. 76. Fol. 132a.

CHAPTFR—II

METRICAL SPECIMENS FOUND IN EXTANT LITERATURE

I. VEDIC LITERATURE

For the history of chronological development of Skt. metre a clear and intensive study of the metrical specimens employed in the extant Indian literature is necessary. We therefore engage our attention for finding out metrical peculiarities inherent in them. With a view to having a clear conception of those sustained peculiarities we have to enter into the domain of Vedic literature which represents the earliest available phases of Indian metrical composition.

The term 'Vedic literature' in its versified form, denotes in wider senses what comprises the Ṛgveda, the Atharvaveda, the matrical portion of the Yujurveda, Bhāhmaṇas excluding their prose portions, scientific literature preserved in its metrical forms and the Upaniṣads, subsequently leading up to the Epics and classical literature. The ensuing note which will give a vivid picture of the actual representation of the Vedic metres would ultimately serve double purpose : finally it would show now the relevant applied metres bear points of coincidence with the extant theories relating to metrical principles and at the same time would be regarded as the forerunner of classical metres so far as rhythm is concerned and that would enable us to spin perfectly the chronological yarn of the Skt. prosodical texture.

Of the three sections of Vargas of the Vedic metres only the first two taking in fourteen classes beginning from Gāyatrī and ending with Atidhṛti[1] have been used in the Ṛgvedic collections. Again of the fourteen classes of metres

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1. **Sarvā dāśatayisveta uttarāstu subheṣaje XVI 55. Ṛk Prātiśākhya, ed. P.N. Sastri. 1927.**

circulated in the Ṛgvedic scriptures, seven are selected to be principal one which served as the basis for creating new as well as mixed metres[1]. These phenomena are seen working largely in the process of development in the field of classical metres.[2] These are derivative and mixed metres.

Besides the two Vargas mentioned above there have been used, three classes of metres two of which have been designated according to their constituent parts i.e., number of feet that they contain[3] and the third one consists of mixed or hybrid metres.

Theoretically, the smallest class of metres used in the extant Ṛgvedic verses seemed to be Gāyatrī containing twentyfour syllables in a stanza.[4]

Metres, smaller than Gāyatrī can scarcely be traced in the Ṛgveda, say, of course Ekapadā and Dvipadā types. Incidentally, we can mention here that all the illustrations pertaining to classes of metres smaller than Gāyatrī can be found to be employed in the other Vedas. That is why we find them totally absent Ṛganukramaṇī which preserved the Ṛgvedic tradition. But Ṛkprātiśākya speaks of the classes smaller than Gāyatrī without placing any corresponding illustration.[5]

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1. Ādye tu Saptavarge Padaviśesāt Saṁjñā Viśeṣaḥ III // 7 // Ṛgnukramaṇī ed Macdonell.
2. Upajāti—Indravajrā—Upendravajrā Ardhasama—Puṣpitāgrā, Piṅga ch. Sūtra V. 41.—Na Na Ra Ya Na Ja Ja Raga.
   The first one known as Kāmadattā—Bh. XVI. 50.
   H. II. 187.
   Jk. II. 141.
   And the second one as Mṛgendra Mukha—VR.III, 70, 5. etc.
3. Ekapadā, Dvipadā—These two forms class by themselves.
4. Caturviṁśatyakṣarādini Caturuttarāni III 3. Ṛgnukramaṇī, Ibid. and the number of stanzas of Gāyatrī employed in the collection is 2450. Chandānukramaṇī, Macdonell, PP. 54-55. Verse I.
5. Mā pramāpratimopamāsama ca caturkṣarāt Caturuttarmudyanti paccacchandāṁsix tani hi Harṣikā Sarṣikā marṣikā......XVII // 11 // Ṛk. Pr.

The illustrations given by Sadguruśiṣya are mainly drawn from the Yajus and Sāmas[1], whereas in the Atharvanas we can trace these five classes in their forms.[2]

The verse cited for the Supratiṣṭhā class by Sadguruśiṣya in his Vedārthadīpikā is not originally a verse complete in itself but a diminutive form of Gāyatrī as has been described by Sāyanācārya on the basis of Ṛganukramaṇī.[3]

There are in the Ṛgveda six Ekapadās and one hundred and twentyseven Dvipadās in all.[4] 'Nūnam atha' has been posited by Sadguruśiṣya as a verse for an Ukta class because of the fact that Aitareya Āraṇyaka describes it as Ekapadā.[5] Mādhavācārya while commenting on the same, used the

1. i) Uktaṃ—Nunamatha. RV. VII. 46.11.
   ii) Atyuktam—Agnirjyotirjyotiragniriti. Vāj. Saṁ. III.9. Sām. Saṁ. I.I.8.I.
   iii) Madhyam—Agniryotiḥ Sūryojyotiḥ Prajāyotiriti - Vedārtha dīpikā PP. 76.
   iv) Pratiṣṭhā—Agna Yipatnivaṃtsajūrdevena tvaṣṭhara Samam Piva. Vāj. Saṁ. VII.10.
   v) Supratiṣṭhā—Purutamaṁ puruṇām stotṛṇāṃ vivaci vājebhirvā—jayatām. Rv. VI. 45. 29.
2. Pṛdā kavaḥ — XX. 129. 9. Athv. Saṁ. Eta aśva aplavante XX, 129, I.Ibid. Sakhayate Gomidya Gogatiriti — XX.129. 13. Atharvaveda. Saṁ. 1988. R. Ch. Sarma. Śatamaśva hiraṇyayaḥ Śataṁ Rathyā hiraṇyayaḥ XX.131.5. Ihettha Pragapagudagadharag·Vatsa purasanta āsate XX.134.2.
3. Rv. VI. 45, 29. purutamam......etc. Taken as example of Supratiṣṭhā cf. Sāyana : Purutamnityesati nṛcit. cf. Anukramaṇī—Purutamamatinṛcit Chandaḥ, PP. 22.
4. 'Ekapadāstu Śatproktaḥ' —Anuvākānukramaṇī, Ibid, P. 55. Verse 8. Rv. IV,17, 15 ; Rv. V, 41, 20 ; Rv. V, 43, 17 ; RV. VI, 63, 11 ; Rv. 10, 20, 1 ; As for 'Dvipadās' in the verses of Chandosaṁkhyā, the reading is 'Daśasaptaḥ', which does not tally with the actual figure 127. Perhaps in any way, the middle digit is dropped, before this index has been made prepared.
   Yāska except solitary verse in the Vimada finds no Ekapadā type throughout the ten maṇḍalas. cf. Prātiśākhya XVII 25.
5. Nūnamathetyekapadā......5.2.5. 1-2, Ait. Ar. P. 449. Bid. Ind. 1876.

phrase 'Kacid'[1] as if the verse may not exist in that very form. In fact, what Ait. Ār. describes, is not a whole stanza but only a constituent part of a mantra[2] bearing the metre 'Kakupnyaṅkuśirā', the definition of which runs as 'Triṣṭubh Jagatī Catuska'.[3] Needless to say, the aforesaid Ekapadā has not been alluded to six Ekapadās enumerated by Anukramaṇī. The smallest class of metres recognised in classical Skt is however Uktā containing four syllables and the largest one is that which exceeds even one hundred four syllables.

In its extensive use in the Ṛgvedic composition, Triṣṭubh stanzas[4] outnumbers Gāyatrī. That is why, the very norm has been designated as Triṣṭubh, as it is 'Tīrṇatamaṁ' 'stutataṁ'—because of the fact 'Gāyatryādibhyaḥ Vahutvāt' —as has been remarked by Durgācārya[5] while commenting on the phrase 'Tīrṇatamaṁ' laid down by Yāska.

Jagatī however follows Gāyatrī.[6] Next to them stands Anuṣṭubh in respect of frequency.[7] About the number of

1. Com. Mādhavācārya ; 'Nūnamatha' iti Akṣaracatuṣṭayātmikā Kacidṛk, Ekapadā—P. 452. Ibid.
2. Ṛv. VIII. 46, 15.
3. Ṛganukramaṇī V. 4.
4. Triṣṭubh—4253. cf. Pañcaśat triṣṭubhaḥ proktastisraścaiva tatodhikāḥ Sahasrānyeva catvāri Vijñeyaṁ tu Śatadvayam //4// Chandonuvākanukramaṇī.
5. Nirukta : VII.12. P. 585. Venkateśwar. ed. Sam. 1982. Triṣṭubh Stobhati ityuttarapadā Ka tu tritā syāt Tirṇatamaścchandaḥ...... etc. Com. Ka tu trita syāt ? atha punaḥ purvapade soyam trita tritvam śruyate. Tri iti etat Kimarthamiti ? Tirṇatmam. Stutam idam cchandaḥ.
6. Jagatī—1344, Catvāriṁśat tathāṣṭau ca tathā cāpi Śatatrayam Jagatīnamiyam Saṁkhyā Sahasram prakīrtitam //5// Chandah Saṁkhyā. The total number of Jagatī given in this verse does not tally with actual number, the sum total of Jagatī verses appeared in each Maṇḍala. Therefore, the actual figure is 1344 which differs from the given verse.
7. Anuṣṭubh—856. 2. The verse in Chandosaṁkhyā enumerates 855 i.e., Anuṣṭubham Śatanyaṣṭaṁ Pañcaśatpañcasaṁyutam.

other classes it is seen thus :

Uṣṇik appears—344 times : Bṛhatī—180 times ; Paṅktiḥ 248 times[1] ; Atijagatī—16 times ; Śakvarī—20 times ; Atiśakvarī—10 times ; Aṣṭhi—6 times ; Atyaṣṭhi—83 times ; Dhṛti—2 times and Atidhṛti has only one occurrence.[2]

The smallest metre extent in the Ṛgvedic collection is the Dvipadā Gāyatrī[3] containing sixteen syllables. This metre has not been alluded to in the Ṛgveda Prātiśākhya according to which the smallest mantra in the Ṛgvedic collection is one which contains nineteen syllables.[4] Both of these however belong to Gāyatrī class.

The metres of the Ṛgveda can be grouped into Sama, Ardhasama and Viṣama types.

Samas is the one of which the constituent parts of the stanza are of equal length. This type includes :—

a) Tripadā Gāyatrī[5], having eight syllables in each of the three parts, Dvipadā Gāyatrī[6] and Virāṭ Gāyatrī.[7]

b) Among Uṣṇik group only one specimen of the pure

1. The same case with the figure of Paṅktiḥ ; The verse of Chando saṁkhyā runs thus :—Śatāni trīṇi Paṅktinām dvādaśabhya dhikāni tu // 3.
2. Cf. verse, 6, 7, here too verses differs from the actual use. The authenticity on this very text is doubted, because of the omission of the comm. of Sadguruśiṣya.
3. Ṛv. IX. 67, 16-18.
4. Ṛv. VIII, 103, 10, Ṛk. Prātiśākhya, XVII. 31.
5. 8—8—8 : Ṛv. 1. 1.1. and others.
6. 7—7—7 : Rv. 1. 19. 4. also has been designated as Gāyatrī pādanicrid.
7. Dvipadā Gāyatrī a) 12—12—also called Dvipadā Jagatī Rv. VIII. 46. 13.
   b) 8—8—no manual on Vedic metre has made provision for it ; yet it can be found in Rv. IX 67, 16-18. cf. Sāyaṇa : Pavasya Soma Manadayannityadyastrisro Dvipadā Gāyatryaḥ.

Uṣṇik form[1] with four seven-syllabic feet.

c) Among Anuṣṭubh class, Anuṣṭubh[2], Virāj[3] and Tripadā[4] Triṣṭubh. The last mentioned metre has been counted by Kātyāyana[5] as belonging to the Anuṣṭubh group, possibly because it consists of thirty-three syllables in all, but Piṅgala placed it in the Gāyatrī class perhaps on the basis of its three padas.[6]

d) In Bṛhatī class pure Bṛhatī[7] and Urdhabṛhatī.[8]

e) In Paṅktiḥ class, Pada Paṅktiḥ[9], Akṣara Paṅktiḥ.[10] Virāja Paṅktiḥ[11] and Pathyā Paṅktiḥ[12] consisting of five eight-syllabic padas.

f) In Triṣṭubh the normal form consisting of four equal padas of eleven syllables.

g) Jagatī[13] however makes provision for two Sarvasama types one being normal, other is of Mahāpaṅktiḥ[14] type consisting of six eight syllabic padas.

h) The Atijagatī can be found in the stanzas consisting of fiftytwo syllables distributed equally among the four padas.[15]

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1. 7—7—7—7=Rv. VIII. 69. 2.
2. 8—8—8—8=Rv. I. 10, 1 ; Rv. I. 11. 1.
3. 10—10—10=Rv. VII. 22. 4.
4. 11—11—11=Rv. I. 120. 9.
5. Daśakastrayo Virāṭ Ekādaśakavā 6 // 7.8. p.3. Sarvānukramaṇī Ed. Macdonell.
6. Piṅgala Ch. Sūtra. 17 // 3, Bib. Ind.
7. 9—9—9—9 Rv. I. 187. 11.
8. 12—12—12 Rv. IX. 110. 4.
9. 5—5—5—5—5 Rv. IV. 10, 6.
10. 5—5—5—5 Rv. I. 65. 1. But Sāyaṇa explains it as Viṁśatika Dvipadā Virāj.
11. 10—10—10—10 Rv. III. 96.4.
12. 8—8—8—8—8— RV. I. 81. 1.
13. 12—12—12—12. RV. IX. 68. 1.
14. 8—8—8—8—8—8. Rv. VIII, 37.2 ; VIII.41.1.
15. 13—13—13—13. Rv. VIII, 97. 13.

i) Śakvarī is the class among the long metres which has fiftysix syllables in seven eight-syllabic padas.[1]

Ardhasama metres as its name signifies is of that kind which is divisible into two equal halves. This again has been formed in two different forms; one in which the alternative padas of the stanza concerned are identical in length, i.e, the metrical scheme of which is abab while the other is that where the first is equal to the fourth and second equates the third, i.e., the musical scheme is abba. Of these two types last mentioned one is not so frequent and popular in the Vedic literature as the former which has been transmitted to classicals.

a) Śatabṛhatī[2] and its reversed form Viparītā[3] and a particular acatalectic form of Triṣṭubh[4] are the three forms that can be included among the first group. Jacobi[5] endeavours to prove in his learned paper that this metre is the basis of corresponding metres belonging to the Vaitālīya class which are widely circulated in Pāli as well as Skt literature.

b) Second group confirms three types and they are Vistāra Bṛhatī[6], Samsthārapaṅkti[7] and Vistāra Paṅkti.[8]

The Viṣamas are those whose constituents are of unequal Length. Most of the metres in the Veda are of Viṣama type. There are considerable number of Viṣamapadā

1. 8—8—8—8—8—8—8. Rv. X. 133. 1.
2. 12—8—12—8 —— Rv. I. 84. 2.
3, 8—12—8—12 —— Rv. VIII. 46, 12.
4. 12—11—12—11 —— Rv. I. 164. 14.
cf. Classical type ——**Bha Bha Bha Bha** and **Bha Bha Bha Ga. Ga.**
Āmlaki or Cukṣa—**Jk.** 3. 20.
5. ZDMG. 38.
6. 8—10—10—8 Rv. I, 120. 7.
7. 12—8—8—12. Rv X. 172, 2.
8. 8—12—12—8. Ṛv. X. 140, 1.

metres which exceeds forty. We only, place here very few of them. They are for example, 'Gāyatrī Bhūrik'[1] containing 8+10+7; Kakubhnyaṅkuśirā having 11+12+4 padas.[2]

by the very designation Bṛhatī Viṣama padā[3], we can easily infer that the Vedic prosodists were aware of the division of metres according to the length of constituent parts.

From the discussion made above it is clear that the Vedic poets were fully conscious of creating varieties of metres by employing feet of various length. Bhoja Rāja, the celebrated author of Śṛṅgāraprakāśa hinted at the same fact while dilating on the Pravandhas.[4]

Number of pādas in the metrical stanzas extant in the Vedas are the characteristic marks of some metres which sometimes point to the chronological sequence of the use of them. Ekapadā and Dvipadā are the metres which, so designated according to their constituent parts, form separate classes by themselves.[5] Besides, we have stanzas of three pādas as in Gāyatrī[6]; Puroṣṇik[7], and Kakubh[8]; of four

1. Gāyatrī Bhurik=Ṛv. I. 120.2.
2. Kakubhnyaṅkuśirā=Ṛv. VIII. 46. 15.
3. 9—8—11 - 8=Ṛv. VIII. 46. 20.
4. Vidhi niṣedhavagatihetumahāvākyam prabandhaḥ. Tatridhā padyam, gadyaṁ ca miśraṁ. Chandastu Tridha—Akṣaracchandomātrācchandoganacchandaśceti. Tasyāpi pratyekaṁ Tridhā Samardhasamaviṣamabhedāt. Tatrakṣaracchanda samaṁ...... ardahasamaṁ yathā Visamaṁ tathā. Purvokto udāharantrayamapi Vaidika Viṣayamiva.. ...Śṛṅgāraprakāśa Vol. I. III. Prakāśa. ed. by Joyser. 1955. The verses placed for illustration can be traced fn Ṛv. 103.1; Ṛv. X. 85.19 and Ṛv. 1. 170.1. respectively.
   cf. "Tatratrividhyampi mahākāvyetihāsa Śrutyādisuca dṛśyate" in Ibid. Idem.
5. See Infra. Ch. I. Sec. I. Footnote 4.
6. Ṛv. I. 1. 1.
7. Ṛv. VI. 48. 13; Rv. VIII. 30. 2.
8. Ṛv. V. 53. 15.

pādas as in Anuṣṭubh[1] and Triṣṭubh ; of five pādas as in Paṅktiḥ[2] ; of six pādas as in Aṣṭārapaṅktiḥ[3] and in Atyaṣṭhi[4] of seven padas as in Dhṛti[5] ; of eight padas as in Atidhṛti[6] which is the longest metre actually employed in the Ṛgveda containing seventysix syllables.

Gāyatrī stanza with four padas comes later chronologically and is practically absent in the Ṛgveda. The verse placed for illustration in Ṛkprātiśākhya is purely unvedic[7] Even Halāyudha fails to provide any corresponding illustration from the Ṛgveda.[8] Nidāna Sūtra illustrates a verse from secular literature.[9] On the contrary, this type of Gāyatrī can be found in the subsequent vedas.[10]

Classical Skt, recommends for their syllabic metres only four padas.[11] Prākṛt metres however make provision for

1. Throughout Vedas.
2. Ṛv I. 29, 80, 82, (1-5)......etc.
3. Ṛv. X. 21, 24 1-3......etc.
4. Ṛv. IV, 1.
5. Rv. IV // 1 // 3 ; 1 // 133 // 6. These are the only two Dhṛtis in Ṛgvedic collection. cf. Anuvākanukramaṇī—Dhṛtidvayam Vinirddiṣṭamekatidhṛtirevaca P. 54 ed. Macdonell.
6. Ṛv. I 127. 6. cf. Verse. 30 of the 17th paṭala of Ṛkprātiśākhya.
7. Max Muller, Ṛk Prātiśākhya—CCCIV.
8. cf. Bhāṣya Rāja Fol. 28a,......Agram Vai Chandasām Gāyatrīti Ṣruteḥ......Taccatuspāccetṣaḍkṣarāpādenaiva Syāt. Tādṛśī ca Ṛksarva Vedeṣu Kvacideva āmnāyate na Sarvatra. Yathā Atharvane......yadabhi Vadatidikṣamupaiti yat......Patañjalī Saunakabhyāmapi Svāvalamvita Śākhāyāmlabhat Khilaśākhiye Udāhṛte.
9. Nidāna Sūtra 2 // 2 ——Pāñcāla Udaharanti. Peṭīyālakaṃ te Peṭā piṭakaṃ te tatrayikuvaddhas tajjagdhu parihi. cf. Weber, I. S. VIII, P. 91—Das angeführte Beispiel eine in dar tat hochst interessante Angabe ist wohldem Volks—dialekte der Pañcāla entlehnt ?
10. cf. Yajusarvānukramaṇī, Benaras Sanskrit Series, 44. ch. I. P. 77. Ādade bhṛḥ Comm. Ādade nayasityasyabhidevate Ṣadkṣara Yaju Gāyatrī.
11. Pādaścaturbhāgaḥ 10 IV. Piṅgala ch. Sūtra. Bibl. Ind.

the metres containing two padas[1], four padas[2], five padas[3], six padas[4] and eight padas[5].

Number of syllables in a Pāda has been reckoned to be a metrical unit in the Ṛgvedic metre. Though the normally recognised pādas in the ṚgVedic manual are those which consist of eight syllables, ten syllables, eleven syllables and twelve syllables. There have been used in the Ṛgveda the four syllabic pādas,[6] five syllabic[7], six syllabic[8], seven syllabic[9], nine syllabic[10], thirteen syllabic[11], fourteen syllabic[12] and sixteen syllabic.[13] Prātiśākhya however, recommends two more, i.e., fifteen and eighteen.[14]

Last type of metre that the hybrid or mixed type can be found in the Ṛgveda which exists in group form. The groups consist either of three stanzas in a simple metres like Gāyatrī[15], etc. or of the combination of two stanzas

1. Gītiḥ—30 30—KD, II 9 ; PP. I. 68.
2. Ghattā—12—12—12—12. SB. VIII. 26.
3. Mātrā—16—12—16—12—16 —— SB. IV.14.9.
4. Ṣaṭpadajāti—7—7—10—7—7—10... SB. V. 3, 4.
5. Śrīdhavala—KD. II. 34.
6. ṚV. VIII. 46. 15. — nūnam atha.
7. ṚV. IV. 10. 1. —— Agne tam ādya.
8. ṚV. IV. 10. 1. —— Ridhyama ta ohaiḥ.
9. ṚV. VIII.69. 2.——nadam va odatīnām.
10. ṚV. 1. 187. II.—— tam tva vayam pito vākobhiḥ.
11. ṚV. VIII. 97. 13.—Taṁ indsaṁ gohavīmi maghavanam urgam.
12. ṚV. I. 133. 6.——Apuruṣaghno apratīta Surā satvabhiḥ.
13. RV. II. 22. 1. — Trikadrukeṣu manisho Yavāśiram tuviṣṇihmaḥ. There are eleven sixteen syllabic verses, all in Trikadrukiya Sūkta II, 22, where all these sixteen can be found — four in first, three in second, three in third and one in fourth.
14. The illustrations recorded can be traced in Vāj. Sam. IV. 25. 15. syllabic pada can also be found in Sāmaveda Saṁhitā, 15, 2, 3, 8 and in Athv. VII. 14.
15. VII. 96. 4—6. is the unit of three Gāyatrī ;— Anuṣṭubh Gāyatrau cānuṣṭubhonuṣṭubhmukhāstṛca ityukte : 11 6 Ṛganukramaṇī. V. 28. 4—6; 82. 1—3; VIII. 3. 21—23; 9. 19—21; 63. 1—3; 7—9 etc.

composed of different mixed metres. The last mentioned feature has been traditionally designated as Pragāthās.[1] Strophes of five or seven verses, have been recognised by Arnold who traced them in somewhat later periods; the origin of Strophes consisting of seven stanzas has been associated with the conduct of sacrifice of Saptahotāraḥ.[2] Groups of ten, fifteen and twenty also can be found in the Ṛgvedic collection.[3] But most of the larger units however indicate a single Strophe building up the particular part in the same hymn.[4] Except the solitary case of Anuṣṭubh, Pragāthās in the eyes of the Skt authority are of doublet type.[5] Whereas Arnold thinks all the lyric or Pragāthā metres belong to triplet variety. Bārhata Pragāthā of Maṇḍala VII, 96 consists of two stanzas (1-2). But as the said hymn contains six stanzas of which three is the triplet of Gāyatrī metre, in Arnold's enumeration, the remaining three is sure to form a triplet.[6] The etymological meaning of the very word 'Pragāthā' would speak in support of the use of doublet rather than triplet. The term 'Pragāthā' in its technical sense means that kind of mantra which consists of two Ṛcas and in its application

1. Pragāthyate Sammelyate chandasā chanda iti — Pragāthāḥ Vedārthadīpikā. P. 74.
2. VII.2. 1—7; 17; IX.5. 1—7.
3. 251 V. Arnold, Vedic metre. This suggests strophes of five stanzas each. I. 32,33,51,52.121, 122;...............
4. VII. 2. has the unit of seven stanzas composed in Gāyatrī but remaining four verses of the hymn are in Anuṣṭubh.
5. Bṛhatīśatobṛhatyau Bārhataḥ kakup cet pūrva kākubhaḥ Bārhata pragāthā — 11 2—3 Ṛganukramaṇī.......ṚV. 1.84. 19—20.
6. Vide, Arnold Vedic metre 264 (1)
"Kakubh—Śatobṛhatī and Bṛhatīśatobṛhatī strophes are found comdined with some third stanza making a triplet"—VII. 96. 1—3 (Bṛhatī ; Śato ; prastārapaṅktiḥ).
cf. :— The same hymn enumerated by the Sarvānukramaṇī Bṛhadu pragāthaḥ prastāra paṅktiḥparastrisro Gāyatryaḥ Sārasvate P. 27. Ṛganukramaṇī.

is treated as three through repeated utterance of it.[1]

The Strophic metres are generally made of the pādas of eight, eleven and twelve syllables, of which Pragāthās which have eleven syllables, are very rare.[2] And some of the Pragāthās of this class are sometimes formed of the final verse of the hymn concerned and the initial verse of the next one.[3] Tendency of grouping of verses composed of stanzas in different metres in a single unit can also be clearly noticed in Prākṛta metres. Strophes in Pkt are composed of stanzas of varying number ranging from two to five in different metres.[4]

In classical Skt, the groups consisting of stanzas varying from two to five are found to be used for the maintenance of the sense unit totally ignoring the metrical unit.[5] Pkt Pragāthās on the other hand, like the Vedic prototypes contain both senses of syntactical and metrical arrangements. Besides, it can be noticed in the Vedic Pragāthās, the Gāyatrī pāda and Jāgatapāda have same prominent part to play and at the same time Bṛhatī and Kakubh

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1. Śabara Bhāṣya 9. 2. 24 –Ya' Sau pūrva Bṛhatī uttarā ca paṅktiḥ tayoḥ ·pragāthanena tṛcam karmakṛtvā kakubhavuttarākāram Gaṇam Kartavyaṃ.
   9. 2. 27. Prakarṣam praśabdo dyotayati. Prakarṣeṇa yatra Gaṇam Sa Pragātham. Kaśca Prakarṣaḥ Yatra Kiñcit punargāyati.
2. Traiṣṭubha consisting of Triṣṭubh and Jagatī—Rv. I. 51, 15—52.1 Jagata Rv. I. 51, 13—14.
3. Traiṣṭubh= Rv. I. 53 -11 to 54 -1. Neither Anukramaṇī nor Rv. 1 51--15 to 52-1. Sāyaṇa note down these metres.
4. Sopānaka=Aśvākrānta III, 110—Gāthā II.4 Vjs.IV. 77—78. Dripadikhaṇḍa=Khaṇḍa+Khaṇḍa+Gīti. H. IV.77 ; KD.II.36 ; R.V.I. Tāla Gātha—Adhikākṣarā Nirvāpitā and Gīti=IV.80 Vjs. Tālavṛntā=All the four mentioned above and Gāthā=IV.80.Vjs.
5. Chandovaddhapadam padyam Tenaikena ca Muktakam dvyābhyāmtu Yugmakam Mandānitakam Tribhiriṣyate Kalāpakam caturbhiśca pañcabhiḥ kulakam Matam. S.D. VI. 288.Ed. with Tikā of R. C. Tarkavāgiś 1334. B. S.

made up of the said pādas are to be reckoned as more or less an important constituent. So Dohā and Gāthā play an important role in the formation of Strophe in Pkt metres.[1] But Bṛhatī and its allied metres such as Śatobṛhatī, Kakubh, Puroṣṇik, outside the Strophic arrangement can scarcely be found.[2]

The Bardic quality of versification is noticeable in grouping of versified stanzas with a view to synchronizing them with their musical element. This is the reason that makes the bardic qualities traceable in Pkt where the balled forms of poetry are more or less retained. The manuals of classical Skt do not retain these Pragāthā features obviously.

Incidentally it can be shown, that the absence of Pragāthā chapter in the Vedic portion of the Piṅgala Chandaḥ Sūtra can be accounted to the fact that the classical literature makes experiment no counter specimen of it.

Śatobṛhatī of Piṅgala is the variety of Bṛhatī consisting of three pādas whereas Śatopaṅktiḥ though contains the verse structure of Śatobṛhatī of Pragāthā yet it lacks the very Strophic feature.[3]

One of the interesting features that can be incidentally

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1. See infra. F.N. 92.
2. Bārhata Pragāthā -Bṛhatī—Śatobṛhatī=8—8—12—8—
   RV. 1.84, 19-20. 12—8—12—8.
   N.B.—Etymologically, the term 'Strophe' means a 'turning', from one foot to another or from one side of a chorus to other and it may point to song of a chorous during one turn.
3. Tribhiḥ Jāgataymahābṛhatī—III.35.P.Ch. Sūtra.B.I. Edition
   Śatobṛhatī tāndinaḥ——III.36.Ibid.
   cf. Ayujaḥ Jagatau Śatobṛhatī——VIII.4. Sarvānukramaṇī Ed. Macdonell. P. 4.
   ṚK. Prātiśākhya—39 XVI. Example Ṛv.I. 84. 20. But the same pada arrangement in the Paṅktiḥ class can be found in Śataḥ paṅktiḥ P. Ch. Sūtra. III. 38. Pūrvaucedyujau Śataḥ paṅktiḥ.

shown in this connection that some of the hymns in the Ṛgvedic collection are found to be engraved with the name of the versifier who composed them. This type of verse generally contain the stanzas of identical metrical structure.[1]

This peculiar technique has also been practised by the classical Mahākavis but more commonly by the Vernacular poets.[2]

Refrains[3], one of the devise of the versification has been used in all parts of the Ṛgveda and also in the hymns mentioned above.[4]

This artifice is generally practised in melodramatic Skt kāvyas and in many other stotra type kāvyas.[5]

The Ṛgvedic hymns generally contain verses enshrined in different metres. But instances are not rare where a single metre predominates except the concluding one which

1. Rv. VIII. 19-22. The author's name is Sobhari distinctive metre is Kākubh—Śatobṛhatī.
   Ṛv. VIII.23-26. The distinctive metre is Uṣṇiḥ "Vyasva" is the name of the author.
2. In each canto of Naiṣadham, the name of the author has been stiched:- Śrīharṣam kavirājarājilmukutalaṁkāra hīraḥ Sūtam N.S.P. 1952. ninth ed. also in Gītagovinda:-Śrī jayadevabhaṇitamidamad-bhutakeśavaketirahasyam Gīto Govindaṁ. 1.47.
   Harakrishna Mukhopadhyay, 1362. B.S.
3. A Phrase or verse which recurs at the end of each of the separate stanzas or of poetic composition. W Dictionary, P.1208.
4. Ṛv. I 105. 1-18 —Vittaṁ me asya Rodasī
   Ṛv. I 106. 1-12 —Rathaṁ na durgādasavah Sudānavo visvasmānno aṃhaso nispipartana......etc.
5. Gīta Govinda - canto I. stanzas 5-15—jai Jagadiṣa hare
   a) " " " 17-23—Jai Jai Deva Hare.
   Ibid, Idem. And the verse 25 declares the name of the composer.
   b) Narmadaṣṭaka stotram - Refrain - tradīyapada paṅkajam namāmi Deva Narmadā Yamunaṣṭakam - Dhunotu me manomalam Kalinda nandinī Sadā Carpatapañjarika stotram—Prāpte Sannihite maraṇe nahi nahi rakṣati dukṛñ karaṇe......Śankarācārya Granthamālā vasumati Sāhitya mandir. 1329. B.S.

bears a character different from the rest [1] This very characteristics has been transmitted to classical kāvyas[2] though Epics.[3]

The discussion made above, mainly deals with metres employed in the Ṛgvedic collections. In it the metres have been represented in their very verse forms, in their different stanza forms, i.e., number of verses in a stanza peculiar to certain metres ; in their group forms in which the stanzas are all Strophically or otherwise have been grouped and finally some characteristic features like Refrains of hymns etc. in which they are all collected. Needless to say, these features are the elements of the external structure of versification with which the Vedic manual on prosody is mainly concerned. On the whole, in their system little attention has been paid to 'metrical features' which is known as 'internal rhythm'. We shall now proceed to consider this internal rhythm which is less rigidly defined and at the same time has almost been ignored by the Vedic metricians belonging to early period.[4] What they discovered in the penultimate syllable, is the characteristic mark that differentiate one metre from the other.[5]

1. Ṛv. I. 158 - Triṣṭubh, the concluding metre Anuṣṭubh
   Ṛv. I. 136 : Atyaṣṭhi " " Triṣṭubh
   Ṛv. I. 161 - Jagatī " " Triṣṭubh
2. Raghuvaṃśam canto I Anuṣṭubh but concluding Praharṣiṇī
   " II Upajāti " " Mālinī
   cf. Ekavṛttamayaiḥ padyairavasaneanyavṛttakagiḥ 286//VI.
   Nānā Vṛttamayākvapi Svargaḥ kaścana dṛśyate Ibid //VI.S.D. opcit
3. More common in Rāmāyaṇa than in Mahābhārata, (BORI) ed.
   Araṇyakāṇḍam (c.s.s.) Ādi Parvan
   I Anuṣṭubh.........Vaṁśasthaṃ I. Anuṣṭubh...in Vasantatilakaṃ and Praharṣiṇī.
   II " " " XXI. Anuṣṭubh......Rucirā.
4. Ṛg. Sarvānukramaṇī totally omits this topic.
5. Varṣiṣṭhānisthayoreṣām laghupottamamakṣaram Gurvevetarayoṛkṣu Tadvṛttam prāhuschandasām//XVII 22.Ṛk Prā.

But as the study of internal rhythm yeilds results of greater historical importance than the external ones, we shall have to consider it carefully, while we are going to build up the structure of the history of the Skt metrics pursuing its development chronologically as far as practicable.

The oriental scholars[1] made an endeavour to find out the internal rhythm in the whole of the verse, while the traditional system recognised it only in the penultimate of the four principal metres which form the metrical units known as Pāda.

However, the actual result is that the findings of the oriental scholars happens to coincide almost with that of the traditional scholars having only difference that while the former treat them wholly, the latter treat them partially.

These oriental scholars, on the other hand, are in favour of implicit assumption that the pattern of the Vedic verses is cast on mainly in the quardrisyllabic mould, which has further been developed in the whole verse in the classical period.

By way of illustration we may refer to Gāyatrī pāda or the verses of eight syllables which are to be fallen into dimetre group and those of eleven and twelve syllables would be included into trimetre groups. Verses of ten syllables which are the constituent parts of the Dvipadā, Virāj and Virāṭsthāna verses are to be reckoned as containing trimetre rhythm.[2]

Pādas or lines are the units in the Vedic metres. But the smallest unit is the number of syllables in a line, which is of primary concern like those of Indo Aryan and this seems to

1. Arnold —Vedic metre and its historical development. 1905.
Randle —BSOAS XX. The patterns of Triṣṭubh.
H. Oldenberg —Die Hymen des Ṛgveda—Prolgmena 1888.
Gonda —Syntax and verse structure of the Vedas. II.1958.
2. Cf. Virāṭrūpā virāṭsthānaśca Triṣṭubh eva ityuddeśaḥ III // 9 // Sarvānukramaṇī.

be the first stage.[1]

In some of these forms the rhythm of some portion of the latter half became definite. This phenomenon is clearly discernible in each of the four typed verses, i. e. , Jagatī— 12 syllabled verse, Triṣṭubh - eleven syllabled verse, Virāṭ- ten syllabled verse and Gāyatrī— eight syllabled verse. This obviously seems to be the second stage of development. In the case of the eight syllabled verse, the rhythm of the single verse seems to be no longer indispensable and the rhythm of the second verse is accounted to be important to fotm the rhythm of a consistent whole.

For the verses of ten, eleven and twelve syllables, the rhythm of the single line is sufficient to sound the whole, but for the verse of eight syllable attention must be paid to two subsequent lines of uneven and even; and evidently this may be recommended as the last stage.

According to Winternitz, so far as rhythm is concerned only the last four or five syllables are fixed, while Arnold finds the movement of rhythmical development within the group of four syllables. Accordingly, the eleven, the twelve and ten syllabled pādas have been alluded to Trimetre group and the pādas of eight syllables to dimetre group.[1]

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1. cf. The remark of Arnold, Vedic metre, P. 226 "the presumed pre-Vedic forms of dimetre approximate to some extent to the non-quantitative verse of the Avesta, in as much as almost every possible rhythm is occasionally found".

   Yadakṣara parimāṇaṃ tacchandaḥ I // 6. Sarvānukramaṇī.

   The metres in Gāthā is extremely elementary in character when the lines of the stanza concerned solely depends on the numbering of syllables in particular verses accompanied by a ceasura.

   Gāthās are composed in measured syllables. The Vedic metre is one of the quantity, while the Gothic metre is accent.

   —Avesta, ed. Kangra. Introduction XVIII. ff. 1962.

1. Respective rhythm of the 8 and 12 syllables are

   0000 U—UU ; 00000 00—U—UU

   0000 000—U—UU

As for the dimetre verses, the rhythm varies according to the form of the stanza. Iambic rhythm is more common in fourfooted stanza whereas Trochaic rhythm in three footed ones.[1]

These two original rhythm in dimetre verse laid the foundation stone of the Samānī and the Pramāṇī groups of classical rhythm. That is why Piṅgala had selected these two types as the very specimens to be dealt with primarily and to be counted among the Anuṣṭubh group but not in the group of eight syllabled class of metre treated by him under the caption – Aṣṭākṣarapādabhedoktiḥ.[2]

Verses of eight syllables or dimetre verses can be divided into two parts each consisting of four syllables—the first of which would better be called as opening as has been named by Arnold[3] as it opens the rhythm, the second part as cadence[4] as it is the close of the musical phrase or the

and of five and eleven syllables are
0—U—U and 00000 00—U—U
0000 000—U—U

Winternitz. H. I. L. 1959.P.13. Book I. Part I. (Translation).

1. Trochaic = —U—U ṚV. 1.120.6c. Śrutam Gāyatram takavāna-
syāhaṃ ciddhi rirebhāswinā vām ākṣī Subhaspatidaṇ
— —U—U— —
Iambic = U—U— ṚV. I.I. 31. Hṛdispṛgastusantamaḥ.
U—U—U—U—
Ṛv. V.9.3. Sa smākṛṇotiketunā naktaṃ cihura asate
2. Gliti Samā nī V//6. P. Ch. Sūtra with these two stūras
Lgiti Pramā nī V//7. ,, ,,
Sūtras of the Vṛttacchandas has been introduced.
Arnold thinks, that the basis of the trochaic rhythm can be
Sought in the triṣṭubh rhythm whose penultimate is long—
Vedic metre. P.152.
3. Arnold. Vedic metre P. 36.
4. Cadence, means 'falls'—according to latin word 'cadre'.
In music is the name given to the approach to a phrase ending
or, sometimes to be called "close".
Encyclopedia Britanica — Vol. IV. P. 562.

measured movement.

The characteristic features of the dimetre verse are—the more or less free opening, indifferent initial[1] and final and more fixed cadence. These very fours of the Vedic dimetre reminds us of the appropriation of the regulations for the verse structure of Anuṣṭubh in the manual of the Skt prosody "Ya caturthāt"[2]—implies comparative free movement of the first four syllables; "Na prathamātsnau"[3] —points out the indifferent initial "Pathyā yugo ja"[4] —marks the indifferent final of the eight syllabled pāda.

Opening and re-opening : –

The three of the more frequent opening forms are U — — —, designated by Arnold[5] as Normal, the Iambic U – U – and the Syncopated U U – — The normal form as its name signifies, exists in the one third of the whole of the dimetre verses belonging almost to all periods.

Iambic openings predominates in early Anuṣṭubh[6] but in the late period it is rarely found especially in Epic Anuṣṭubh[7].

1. cf. Meillet—, 'les origins I.E. des vers grec' —'la liberate de linitiale etait une tradition de la chansion populaire. Le grec avait donc conserve la tradition de la liberte quantitative au debut du verse. P.40.
2. P. Ch. Sūtra V. // 13 //
3. P. Ch. Sūtra V. // 10 //
4. P. Ch. Sūtra V. // 14 //
5. Arnold had made an exhaustive study on the rhythmical arrangement of the Verses, which is based on the examination of the every individual case, that he had made minutely and scientifically. The critical study that is to be introduced with this paragraph, has utilized Arnold's account.
6. Arnold, Vedic metre, P.91.
   Ṛv. V. 105a. Tava tye agne arcayaḥ—Kanvahymn
   Ṛv. X.85. 38a. Tubhyamagre Paryavahan............
7. Early Anuṣṭubh in connection with Paṅktiḥ and Mahāpaṅktiḥ.
   Ṛv. I. 84. 6. Nakiṣṭhvadrathītaro Ṛv. I.84 2a.
   hari yadindra yacchase / Indramiddharivahato prat

Steady decrease in the use of the Iambic form in the reopening is noticeable in the Anuṣṭubh verses of the popular Ṛgveda.[1] As that phenomenon is more or less fixed in the late Anuṣṭubhs, consequently in the subsequent literatures, we find the appropriation of Piṅgala's regulation on the restricted use of the cretic (— U —) in the opening of the even pādas after the first syllable. Piṅgala noticed this fact when he ordinanced——"Dvitīyacaturthayoraśca".[2]

Syncopated openings which is rare in early Anuṣṭubh has been found in abundance in later periods, especially in Gāyatrī stanza,[3] the verse form of which, according to Western scholars,[4] has surely appeared lately than Antṣṭubh. On the contrary, our Vedic works always admit the priority of Gāyatrī[5] to Anuṣṭubh, which according to them comple-

nakiṣṭhvānumaṅmanā idhṛṣṭhaśavasaṃ.
na kiḥ su aśva ānaśe //

1. It is found only in 18, 10 and 2 per cent in the hymns of Anuṣṭubhs mixed with paṅkti and Mahāpaṅkti in fragments attacted to older hymns and in longer hymns, respectively.
2. P. Ch. Sūtra V // 11 //
3. Gāyatrī - I. 23, 16-8 ; 93, 9-11, 97, III. 28, 52, 1-4; VIII. 33, 16-18, 102, 19-22; etc.
4. Arnold, Vedic metre, P.171. Late appearance of the Gāyatrī form of stanza is due to the following grounds :
   a. Form of stanza : Three footed stanzas of Gāyatrī appears to be reduction of the four footed, which seems to be verse structure of IndoEuropean being based on duality.
   b. The increased use of syncopation in the opening of the Gāyatrī verses and the regularity of Trochaic Cadence.
5. a. Brahmā vai Gāyatrī vāgnuṣṭubh brahmaṇaiva tadvācam Samdadhāti. 1.1.1. Ait. Ar.
   b) 'Paścājam iva vā etacchando yad Anuṣṭupa. Kāth. Sam.23.9.
   c) 'Anuṣṭuvānuṣṭabhonādgāyatrīmeva Tripadām Satiṃ Caturthena pādenānuṣṭobhatīti - Nir. VII. 14.
   d) Anuṣṭubh born out of Gāyatrī —says Ait. Br. 4.4. 6.
   'Sā Gāyatrī garbhamdhatta Sā anuṣṭupamasṛjata.
   e) Anuṣṭhuvstobhanāt 3 // 7 Daivata Brāhmaṇam.
   cf. Sāyaṇa - Stobhati Vṛddhyarthaḥ Gāyatrītaḥ tatsamā kṣaraḥ Pādavṛddheḥ.

ments the deficiency of the pāda by the fourth one which the former lacks. In the late period syncopated opening in the even verses occurs more than three times in comparison[1] with the earlier use. It appears most commonly in some fragments of Epic Anuṣṭubhs[2] while the Epic rhythm, i. e., U— — U predominates in longer hymns of Anuṣṭubh metres.[3] These forms are at the root what gradually developed in the Anuṣṭubhs found in the Epics.

The consecutive shorts in the second and the third is very rare in the Vedic verse, hence called irregular.[4] Piṅgala has noticed this fact too. That is why it has been codified—"Na prathamāt Snau"[5]. As for cadence, only one form predominates i. e., Iambic form U — U — except in Trochaic Gāyatrī and in the uneven pādas of Epic Anuṣṭubh.

Following characteristics of the dimetre verse can be noted below :—

1. Trochaic rhythm—is more common in Trochaic Gāyatrī but rare in the semi cadence of the Epic Anuṣṭubh.
2. Iambic Cadence—common form of both cadence

1. Vide, Arnold Vedic metre, P. 151.
2. Ṛv. I. 23, 20, 22-24 ; 50, 10 - 13......etc.
3. Found exclusively in the X maṇḍala ; 72. 90, 97, 135, etc.
4. There are three corresponding forms with short fourth syllable U - -U, U U-U and U - - UU.

   Most rare are U UU U and U UUU of which the first one is irregular in Gāyatrī and Epic Anuṣṭubh group and the second one is throughout the Ṛgveda.

   cf. Une succession du trois breves avail linconvenient de rompre le rhythme, par absence d'un temps fort. On observe donc en vedique et tendenance nett a eviter cette succession choquante. Le latin offre Une tendance sembable............ne compoter UUU que per exception et seulement a des places non caracteristiques. Les orgines Indo Europeans des Metres Grecs. Meillet, PP.23.
5. Ṛv. V.9.1 Sakhāyaḥ Saṃvaḥ Samyañca Miṣam stomam Cāgnaye Varṣiṣṭāya Kṣitina bhūrjo napte sahasvete.

and the semi cadence in the early Anuṣṭubh and in other dimetres of the archaic period. But it is fairly common in the cadence of Trochaic Gāyatrī. In later period, Iambic cadence became fixed in the even pādas,[1] leaving the places to the forms U — — and — — —U.

3. Next to Iambic form, most common in the cadence in order of frequency are U— — U and – —U[2]. In the late Ṛgvedic age these semi pathyā forms i. e., occupied the semi cadence and in the post Ṛgvedic age, it shifted to the cadence and the classical composition shows a varied type of forms, the most common of which are the pathyā, Vipulā, U—U U and sometimes only Iambic form, U—, the short seventh.

Finally it can be shown that Iambic cadence in both pādas is partly retained in the rhythm of the classical literature. That is why the Vedic Sage Saitava recognised the Seventh short of the both pāda, while, Piṅgala makes provision for it in that of the even one.[3]

The Iambic Cadence in the even pādas and the syncopated in that of the odd pādas can be marked as the very basis of the classical rhythm.

The beginning of this new rhythmical tendency is to be sought in the metres of Paṅktiḥ[4] and Mahāpaṅktiḥ. It

1. Semi pathyā—Pathyā rhythm U - - U in semi Cadence, whose rhythm of the cadence is U—U i. e., Iambic, hence the form placed above—can be termed as semi Pathyā form.
2. ṚV. X. 136. 7. Vāyur asmā Upāmanthat pinaṣṭi sma Kunanamā
Keśī Viṣasya patreṇa Yad Rudreṇa pibatsāha.
3. Vipulā Yuglaḥ Saptamaḥ ; V// 17 P. ch.Sū. This is emerged from the Iambic rhythm. i. e. , U—U—Sarvataḥ Saitavasya : V.// 18// P. ch. Sū.
4. Ṛv. I. 84. I. Ittha hi Soma inmade/Brahmā Cakāra Vardhanaṃ
Saviṣṭha Vagrinnojosā / Pṛthivyaḥ niḥśaśa ahiṃ /
arcannanu Svarājyam //
The 5th shows no Iambic rhythm and differs from the previous ones.

is in these metres, the differentiation of odd and even pādas was first attempted. In archaic period these metres seemed to have been hardly known. Therefore they will be counted as the bridge to fill up the gap between the earlier and the later parts of the Ṛgveda.

Finally, it can be added, that the very syllabic arrangement and the rhythm of the Anuṣṭubh verse alone point at the fact that the Vedic versifiers had a definite idea of what is known as Sarvasama and Ardhasama vṛtta we already discussed.[1]

There are 24000 trimetre verses being two-thirds of the contents of the entire Ṛgveda. This group comprises, Virāja, Triṣṭubh and Jāgata pādas.

This type of verse is cast on quadrisyllabic mould and Triṣṭubh being taken as standard norm, the eleven syllables have been set by Oldenberg[2] in order of four, three and four supported by Arnold[3] and of four, four and three by Randle and[4] others. Like dimetre verse, the first and the last being respectively designated as opening and Cadence, the middle has been termed as brake as it breaks the flow of the rhythm.

In addition to them, Caesura has been conceived of by Arnold which act as a brake on the rhythm of the opening and on the break.

Etymologically the term 'Triṣṭubh' itself signifies three

1. See infra, Ref. – 23, 24, ..., 42, 49..............etc. Ch. II.Sec.I. So far as number of syllables are concerned, it is Sarvasama. so far as rhythm is concerned it is Ardhasama because of the distribution of the rhythm in too alternatives.
2. Hermann Oldenberg, Die Hymnen des Ṛgveda I. Metrische and Textgeschichtliche prolegomena 1888. PP. 58.
3. Arnold, Vedic metre, 1905, PP. 42—45.
4. H.N. Randle, the patterns of Triṣṭubh——BSOAS XX.1957. P.450. Max Müller, Vedic Hymns. Sacred Book of the East XXXII.PT.1. Introduction PP.C'XI.

fixed metrical rhythm probably in the close of the feet.[1]

As a shortest specimen of trimetre verse, with Virāja pāda, we may introduce first, the decasyllabic type of verses which contain less syllable than the scheduled number. In trimetre group according to their respective rhythm, there exist two types of decasyllables, to one of which alluded the Virāṭsthāna[2] verse which with slight modification predominantly are found in Gautamī[3] verse and the other to which belong the hymns of Pentad[4] and Bhārgavī verses.

All the types except the Bhārgavi verse, contain mostly the trimetre rhythm of Triṣṭubh and Bhārgavī hymn[5] sticks to that of Jagatī.

But it should be borne in mind, that occasionally, they are found in reversed type of rhythm, i. e,, Bhārgavī in Triṣṭubh and the remaining three in Jagatī.

Virāṭsthāna and Pentad verses are chiefly found with Triṣṭubh hymns and sometimes believed to be alluded to the class of Triṣṭubh. This assumption runs counter to the analysis of the fact enshrined in the manual[6] as well as in

1. According to some "Ṣṭubh" in the compound Anuṣṭubh, triṣṭubh means, "stopping, pausing". "The metre requiring regular stoppage or pauses"— – M. W. P. 1259. cf. Max Muller P. XCVI "I look upon triṣṭubh as meaning originally Tripudium and I explain its name three steps by the last three syllables V—V which form the characteristic feature of that metre.
 cf. Weber, I. S. VIII. P. 51. Wortlich wohl die mit drei ṣṭubh, absatzen versehene, etwa, weil bei der Lange ihrer pada am Ende eines Jedem derselben ein Absatz der Stimme notig ist, wo bei den der letzte Absatz am schlusse des verses nicht mit in Rechnung Kam, nur die drei innerhalb des verses befindilichen dgl gerechnet worden.
2. Ṛv. 11.
3. ṚV. I. 61.
4. ṚV. I. 66.
5. RV. X.77, 78.
6. See Infra. Ref. 108. Ch. II. Sec.I

practical application.[1]

Without going into its every minute details, we can show that the decasyllabic verses beaı all the characteristics that can distinguish them as belonging to more or less archaic period.[2] According to extant theories it can be found that Virāja as a class of tensyllabic metre is practically extinct in comparatively late period, while it has had wide recommendation in Saṁhitās and Brāhmaṇas.[3] Needless to say that Virāja as an independent metre has no function even in the Atharvaveda; even pure Paṅkti having five syllabic pāda is also absent as not being found in Vṛhadanukramaṇī.

Besides, there are catalectic Jagatī,[4] extended Triṣṭubh,[5]

1. The origin of the pentad through splitting up the triṣṭubh verse can be established by the use of three pentads and a triṣṭubh appear in ṚV. IV. 10. agne tam adyā / aśvam na stomāḥ Kratum na bhadram //
hṛdispṛśam ṛdhiāmā ta ohaiḥ, All of the verses except the 21st of the hymn ṚV II. 14 are in Virātsthāna metre. And the 21st is in Triṣṭubh. c. f. Sāyaṇa Bhāṣya :— "Virāṭsthāna triṣṭubh". The definition of it— "Virājau navaka traiṣṭubhaṁśca".
2. ṚV. 10. 130. 4. 5. In the 10th maṇḍala of the Ṛgveda among the seven metres, Virāja has been inserted and consequently as a metre. But in later period, it lost its significance as a metre and paṅktiḥ took the place of it. This can be easily discerned in the Atharvaveda, Ait. Ār, where the very verse has been going to be explained, Paṅktiḥ has been installed in place of Virāj.
Ṛv. 10. 130. 4, 5. Virāṭmitravaruṇyorbhi...........
Aitareya :—Vṛhatya mitravaruṇaupaṅkti triṣṭubhā
In place of Virāṭ .Atharvaveda ——19. 21. 1.
Gāyatryuṣṇi gauṣṭubhṛhatīpaṅkti stutriṣṭubh.
Virāṭsthāna = rest at the 5th place, a long sixth with an indifferent 7th.
Gautamī = Short—7th and rest at 5th.
Pentad = long 7th and 9th, rest at 7th.
Bhārgava = rest at 5th and 6th but with Jagatī Cadence.
3. c.f. Arnold Vedic metre P. 53, and 225.
4. Jagatī with loss of final syllable. Ṛv. 150. 1. C.
5. ṚV.I. 53. 10a.

hyper syllabics.[1] and hybrid verses.[2]

Caesura is the most essential feature in all the trimetre verses and in Arnold's findings there are only three verses in the whole of the Ṛgveda which lacks Caesura of any kind.[3]

Generally, the position of Caesura is either late[4] or early,[5] i.e., after 4th or 5th syllable.

Besides these, there is weak Caesura making hit after the 3rd syllable and sometimes dividing two words.[6] Both these are characteristics of archaic period and their occurrences are very limited.

Lastly, we may refer to secondary Caesura which takes place after the 8th syllable and supposed to be grown out with the combination of four syllabic pāda with the dimetre verses.[7]

In the case of early Caesura, most common setting is long third with short fifth[8] and in that of late is short third with

1. 13 syllabic Triṣṭubh ṚV. VIII. 46. 14a.
   ṚV. X. 114. 4a.
2. Ṛv. I. 35. 4.
3. Tuam sahasrāṇī śatā daśa prati ṚV.II 1. 8d. Sumnam iyakṣautas tuavato nṛṇ. ṚV. II.20. 1d. Indra svadiṣṭhaya girā sacivāḥ ṚV. III. 53. 2d.
4. Namo mahadbhyoḥ namo arbhakebhyoḥ ṚV. I. 27. 13a
   Namo Yuvabhyoḥ namo āsīnebhyoḥ ṚV. I. 27.13b.
5. Kasmai deva āvahanasu homā ṚV. I. 84. 18a.
   • Komaṃsate vitihodraḥ Sudevaḥ ṚV. I. 84. 18b.
6. Caesura after 3rd syllable :—
   ā citra citraiam bharā rayimnaḥ. ṚV. VII. 20. 7d..........
   dividing two component words of a compound asma indrā/ Varuṇa viśvavāram. ṚV. VII. 84. 4a. This feature has been noticed in Nidāna Sūtra which enjoins —"Tatra madhya eva pādasya na 'vasyed—Midāna Sūtra. //V//14.
   In later period, it has been described as "Duṣṭoyati" that must be avoided.
7. ṚV. I. 154. Tāvām Vāstuni usmasi//gamadhyai.
8. Tā te viśvā Paribhūrastu Yajñaṁ. ṚV. I. 91. 196.

long fifth.[1] Accordingly we have two types of openings U̲— U̲ with early Caesura and U̲ - U – – with late ones. Perhaps these two groups gave rise to two major groups – Śālinī – Vātormī and Indravajrā.

So it can be seen from the given features that the rhythm fluctuates generally with the quality of the third and the fifth. The favour has been shown in almost every maṇḍala to the second group, i. e., short third and long fifth with late Caesura and this is leading towards an almost rigid scheme which may be represented as U – U – – UU – U – –. The designation has been given by the classical manual, after the name of God, which has been accidentally stitched up in a stanza embracing mostly the same rhythm.[2] And it can be assumed unhesitatingly that after this, the classical prosodists have been encouraged to apply the method in their definition, i.e., to stitch the name of metre in the definition.

Among them the long third generally corresponds to the indifferent fifth[3] ; and the short fifth with it is generally the occurrence of the comparatively archaic group.

Historically, 5th short is more normal than the long 5th in earlier maṇḍalas. In ṚV. IV. 2, there are fifty cases of short and thirty of long in eighty pādas and ṚV, VII, 2 yeilds the same results. But in the later period, the figure of the short fifth has been decreased considerably and in pre-classic and classic-age the long fifth predominates.[4]

Fourth syllable is long in 75% before the early Caesura and before a late one it comprises 90% cases. The Indra-

1. Ko agnimīḍe habiṣā ghṛtena. ṚV. I. 84. 18a.
2. Indrā Yuvaṁ Varuṇā didyuṁ asmin/ojisthaṃ Ugra nivadistham vajraṁ/Yo no durevo Vṛkatir dabhitih/tasmin mimātham abhi bhutih ojaḥ/ṚV. IV. 41. 4.
3. Śālinī—Vātormī group of which Vātormī with short fifth is more archaic.
4. Vide, Oldenberg, Alte Indische Akhayayana, ZDMG. XXXVI.

vajrā group predominates through the ages.

Irregular is the form which has consecutive short syllables in the 2nd and 3rd places. And the form U̲ UUU embracing double irregularity makes its appearance very restricted.[1]

Rhythm of the brake is partly affected by Caesura and the Ṛgvedic verses place two normal forms UU – and – UU comprising two major groups as has been shown before. These rhythm found in the Ṛgveda have been exerting its influence on the classical rhythm so much so that this type of rhythm are seen abundantly in classical metres[2] also. Subnormal form after an early Caesura – U –[3] is much more common than the normal form – UU and seems to rank as regular in the cretic and popular period. This group happens to be as much infrequent being one seventh of the normal namely Vātormī group i.e., UU – but subsequently this subnormal group namely the Śālinī group i.e., – U – came to be very frequent and consequently normalised.

1. ṚV. III. 29. 14c. na ni misati surano dive—dive. Like those of dimetre verse. Almost in all classical languages, the use of consecutive shorts are avoided in the composition. In Greek we see that it embraces all kinds of artificiality to get rid of the form UUU cf. F. de saussre'a montre' (dans en article des Melanges Grand) alors que le Grec a recourse a toute sorte d'artifice pour eviter UUU. Le latin offre une tandance semblable (V. Juret—Phonetique Latin—P. 270) Op. Cit. Ref. 130.Ch.II. Sec. I.
2. Vātormī=— — —UU— —U— —P. Ch. Sūtra VI. 21.
   Dodhaka=—UU —UU—UU— —P.Ch. Sūtra VI. 19.
   Classical manual makes provision for the pause after 4th in case of Vātormī and in case of Dodhakam. Halāyudha noted down the same after 4th.
   Indravajrā =U̲ — U— —UU –U— —
   Kuḍmaladantī =—UU——UU UU— —Yation Indriya Rasa= 5 — 6 =
   P. Ch. Sūtra VII. 2 ; Id. VI. 42.
3. — — — — —U — —U — —, Śālinī c. f. Yati after the 4th P.Ch Sūtra VI. 20. Samudra Ṛṣayaḥ.

Next to them are UUU[1] and –UU[2] the subnormal forms before early Caesura and U UU after a late Caesura.

Occasional forms U–U, U –U, – –U are more archaic except the second which appears frequently in strophic period.

Taking each case separately it can be found long 7th after an early Caesura appears more than usual[3] and short 7th after a late Caesura made occurrences about one third as frequent in every period. Short 6th like the long 4th is the common figure. Consequently we have two major groups according to the position of the relative quantity of the syllables. Under the first we can have early Caesura with long third, short fifth and long seventh and under the second — short third, long fifth and short seventh. Indifferent initial occurs for the second group and more or less is fixed the long initial in the first group. In other words, we find Trochaic preference for the first and Iambic preference for the second.

This is the last group that predominates through the ages.

And from these two emerged the third major group which embraces the long third from the first, long fifth from the second and long seventh again from the first together with its division through the early Caesura. This is the Śālinī group. First one is Vātormī, second one is Indravajrā and in each cases short sixth and the long forth are the common.

1. Corresponding form in classical
UUUU UUU U— — —Vṛntā. VI. 25. P. Ch. Sūtra.
c. f. Halāyudha—Caturbhisaptabhiścayatiḥ — — — — UUU
— — — U U U - = Bhramaravilasita P. Ch. Sūtra VI.21.
Cf. Halāyudha—Caturbhiḥ Saptabhiśca Yatiḥ·

2. Forms normal and Subnormal.
U— — and — U —

3. — UU normal and U UU and occasional forms U —U, – —U

Cadence[1] has been provided with more fixed rhythm, therefore it is not subject to elasticity. Inspite of its rigidity in form, the short eighth is not uncommon in the Vāmadeva and in the normal period and this forms a separate category by itself in the Vaśiṣṭha hymn.[2] The short 10th is not very common and is about as half as common as short eighth.

Long ninth is fairly common in Pentad hymns.[3] All these irregularities in the Cadence tend to indicate the archaism of the verses.

Sāma Gānas took their origin from the Ṛcas which are termed as Yoni of the former. Only a very few verses in the whole collections of the Sāma may be called really Sāman's own verses.

Most of the verses found in the Sāma Veda are composed in Gāyatrī and in Pragāthās which are formed of the Gāyatrī and Jāgata pādas, containing both of them short syllables in the penultimate. The metres used in it posses the musical quality because the very terms Gāyatrī and Pragāthā are formed of the word Gai – to sing.[4]

In the index of the metres of the Sāmaveda prepared in

1. In Greek we find a fixed rhythm in the Cadence like Vedic Triṣṭubh and Jagatī.
   Sappique = – U — — U — UU — U – U̲
   Alcaique = U̲ – U – U̲ — UU — U —U U̲ Op. Cit. pp.41.
2. See Infra. Ref.141. Ch.II.Sec. I.
   ṚV. VII. 61. 2b. Vipro Manmani dīrghaśrud ujarti.
3. In one seventh verses of the following hymns the ninth is long ——ṚV.I.65—70; ṚV.VII. 34, 1—21; 56, 1—11 and IX.109. The given verses contain pentad rhythms, consequently have the rhythm which contain the 9th long being the penultimate of the ten syllabic verse.
4. Winternitz:—Vol. I, part I, p. 143, fn.4. 1959.
   Sāyaṇa Bhāṣya:—Sāmavede Sahasram Gītyupāyaḥ, āhah kā ime Gītyupāya nāma—Ucyate, Gītināma Kriyā hyabhyantara Prayatnajñya Svara Viśeṣāṇām abhivyañjika sāmasavdabhi...... Sa niyatā pramāṇa Ṛci·Gīyate.

Upanidānaṃ Sūtram,[1] the largest recorded metres are of Atyaṣṭi types containing sixty eight syllables.[2] The very pāda arrangement of Atyaṣṭi remind us of the form of Śatobṛhatī which are mainly found in strophic and lyric hymns.[3]

In the Sāma Veda the mantras have been extracted from the Ṛgveda and have been set into music.[4] The Yajurveda on the other hand, though has been traditionally believed as containing only prose formulae, consists of both verses and the prose formulae. And it has been found in Taittirīya and Vājasaneyī Saṁhitā there are good many portions, leaving aside those that have been borrowed from the Ṛgveda, which may have claimed to be metrical composition.

The celebrated commentators of Piṅgala Ch. Sūtra, like Yādavaprakāsa and Bhāskarācārya have endeavoured to include certain Mantras of the Yajus as case of the metres.[5]

Anukramaṇī of Śukla Yajurveda[6] while preparing the index of metres has shown the features of the metres, some

1. Upanidānam sūtram. S.B. T. 37. 1931.
2. Pūrbācika 5.2.3.5; 5.2.3.7; 5.2.3.2. ......
   Sāma Veda, B.I. Ed. Vol. I. 1874.
3. Arnold, Vedic metre, P. 247. He thinks it as the enlarged form of the Śatobṛhatī three.
4. Jaimini Sūtram—III. 35. Teṣām Ṛg Yatrārthavasena Pādavyāvasthā
   II. I. 36. Gītiṣu Sāmakhyā
   II. I. 37. Śeṣe yajuḥ Śabdaḥ.
5. Vṛttacandrodaya—Fol. 40la. Tasmādyajumantrānāmapi Prātisvikaṃ niyatākṣaratvādsty eva chandaḥ.
   Bhāṣyarāja—Fol. 11b. Tena Vānmayamantrechandovyāptiḥ Sampannaḥ. Ataeva yajuṣāmSarveṣām chando nāstītyuktiḥ Ṣaḍadhikaśatākṣarāt Pareṣāmeva Yajuṣām tannāstīti ityādiśca Pralāpa eva akṣarāṇāṃ. Fol. 12a. Yattu Katīyam Sūtram Yajuṣāmniyatakṣaratvādekeṣām chando na Vidyata iti tat Karmakāle Ṛgmantraṇāmiva yajumantrāṇām chandaullekhasyavasykatvameke na manyanta ityetadarthakaṃ.
6. Śuklayajurveda Anukramaṇī Sūtram, Benarasa Skt. Series. No.49, 1894.

of common and the rest of rare types.

In the Yajus we have the references of the four footed Gāyatrī[1] as well as third group of metre beginning from Kṛti. Uvaṭa referred to these as to be traced in the Subheṣaja or in the Atharvaṇas. Actually, however we cannot find all the seven longest metres of the Kṛti group in the Atharvaṇas. The longest two cannot be traced there. In the Yajurveda on the other hand, we have all the seven metres of the Kṛti group[2] and even that of which there is no consideration in the traditional Vedic manual.[3]

The metres longer than those which contain 104 syllables have been recognised as Daṇḍaka in the classical manual. As a matter of fact, so far as the number of syllables are concerned Daṇḍaka have been originated from these largest metres but as regards rhythm, they are mātrā metres as we shall see subsequently.

In its physical feature as well as internal rhythm, verses of the Atharvaveda are taken to be as posterior to that of the Ṛgveda.[4]

So far as external form is concerned the Atharvaveda made provision for enlarged as well as advanced treatment of metres than that in the Ṛgveda. The metres shorter than Gāyatrī class can be traced in the Atharvaveda,[5] though the

1. Ādade nāyasītyasyabhridevatā Ṣaḍakṣarā Yaju Gāyatrī.
2. Viśvajiti saubhara indraḥ kṛtiḥ Go / āyusarvākali mitrāvaruṇam Prakṛtiḥ / Daśarātre ācāryo Viśvadevāḥ ākṛtiḥ / Daśarātrike Pṛṣṭye Ṣaḍahe bhallayo diśo vikṛtiḥ / Chandomeṣu Saulvāyana ime loka Saṃkṛtiḥ / Daśame 'ahani Parāśaraḥ Saṃvatsaro ' bhikṛtiḥ Mahavrate Śailiniḥ Prajāpatirut kṛtiḥ / Śuklayajurveda Anu. Ch. IV, pp. 317—318.
3. Hotayakṣadagni tatra catustriṁśa śatamakṣarāṇi Śānti tena chandonāsti etāvadakṣarasya chandasyā bhavāt. ch. II. P.234. Ibid. Idem.
4. Vide, Arnold, Vedic metre. 10.
5. Uktā—Pṛdākavaḥ XX // 129. 9. Atharvaveda. Atyuktā — Eta aśva apravante XX // 129. 1—3. Ibid.

Bṛhadanukramaṇī describes that the class of chandas begins from the Gāyatrī.[1]

It would not be out of place here to refer to Uvaṭa who made mention of the metres of the Kṛti class in course of placing illustrative verses which he could find only Subheṣaja which is synonimous with the word Atharvaṇa, which is only the alias of the Atharvaveda.[2]

The available verses of the Atharvaveda include all the metres belonging to the Kṛti group[3] save the last two long metres Abhikṛti and Utkṛti.

So far as rhythm is concerned, Bloomfield[5] is perhaps the only scholar in this line to advocate the theory of the parallel development of the Ṛgvedic and the Ātharvaṇic verses though they differ in theme, namely, while the former contain adoration to a given deity the latter consists of the charms directed to the attainment of some specific sub-

Madhyā—Sakhāyate Gomadya Gogāti iti XX // 129 // 13.
Pratiṣṭhā — Śataṃ Rathyaḥ hiraṇyayaḥ XX // 129 // 5.
Supratiṣṭhā — Ihettha Pragapagudagadharage vatsa puruṣṇata āsate XX // 134 // 2. op. cit.

1. c.f. Ṛganukramaṇī — Gāyatrī..........................etc.
Bṛhadanukramaṇī — Gāyatryuṣṇiganuṣṭubhbṛhatipaṅktistriṣṭubhjāgatyatijāgatiśākvaryyastyatyaṣṭidhṛtyatidhṛti — kṛtiprakṛtyākṛtivikṛtisaṁkṛti abhikṛtyut kṛtyeka viṁśati chandāṁsīti. — — —
2. Gopatha Brāhmaṇa — 3/4 ......Bhuyiṣṭham Brahmā Yad Bhṛgaṅgirasaḥ Ye' ṅgīrasaḥ sa rasaḥ ye' tharvanstad bheṣajam. Yad bheṣajam tad amṛta yad amṛtanu tad Brahma.
3. XIII. 3.1. Ya ime dvāvāpṛthivī — aṣṭhapadākṛtiḥ
IX. 5.36. Yo va abhibhuvam... Ākṛti'ḥ — P.—70.
IX. 5. 32—35 — Yo vai kurvantam......Prakṛtiḥ — Pp. 68—70.
XIII. 3.23.—Tvamagne kratubhiḥ...Vikṛtiḥ — P.208.
XIII. 3.24. — Ya ātmadā......Kṛtiḥ — P.209.
XIII. 3.25. — ...... Ekapāda.. ...Vikṛtiḥ — P. 210.
XIX. 9.14. Pṛthivī Śāntī......Saṁkṛtiḥ......
Atharvaveda — Ram Chandra Sarma. 1887.
4. Atharvaveda — P.46. (Referred in XVII. P.318.by Arnold).

ject. Moreover, the Ātharvaṇic Anuṣṭubh permits not only the Ṛgvedic and the Epic norms of the late centuries, but also many other different forms counterpart to the non-quantitative Avestan forms. These different types of Anuṣṭubh forms comprising both hieratic and Epic, indicate the archaicness of the Ātharvaṇic verses than those of the Ṛgveda.

But some inaccuracy has been proved to exist in his scholarly pursuit and it has been found by Arnold and others that Epic ending U- - U in the old verses is a later development, rare in the archaic Ṛgveda, much common in the Atharvaveda and has been fully established in the Epic.

This can be shown in case of Trimetre groups in the Atharvavedic verses, where the Trimetre rhythm shows more lateness, than those of the Ṛgveda proper and lyric period.[1]

Moreover, verses of eleven and twelve syllables are sometimes found inextricably confused in the same stanza. These cannot be called as contaminated but to be termed as irregular and defective.[2] For Bloomfield it is difficult to determine whether the passage is to be condensed in prose or doggered metres.[3]

So far as rhythm is concerned, there are Trimetre verses externally contaminated, chief characteristic of which is the existence of Triṣṭubh and Gāyatrī verses in the same stanza.

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1. While making a comparative chart with the twelve syllabic verses of lyric, Ṛgveda proper and Atharvaveda we can see the following :—

    a. U — U (U) U U U U U U U

    b. U – U (—) UU U — U — U U

    c. U — U — U U U — U – U — lyrics show

    occasionally shortening before the Caesura represents to be more free and B differs from the previous one in greater rigidity and C is marked by the increasing favour for the long 5th which is sure the mark for lateness.

2. Vide, Whitney, Atharvaveda. I. Introduction CXXUI.
3. Mr. Jourdian thinks it is either prose degenerated from verse or the prose elevating into prose. Arnold recommends more the former than the latter. JAOS. Vol.XXII.P. 318.

These are found mainly in the later Atharvaveda and later literature down to the Epic.

However, this can be seen that the Atharvaveda permits varieties of norms but about their chronological sequences nothing definite can be said at present.

In the Aitareya Brāhmaṇa, there are considerable number of gāthās apart from the Ṛgvedic citations. In the narrative of Sunaḥśhepa (VII), there are twenty-nine ślokas and their metrical forms are very interesting as they contain both archaic and classical forms. Out of the fifty eight and a half verses there are only fifteen cases of pathyā ending U– –U̱ in the odd pādas, – – – U̱ : twelve times, UUU U̱ : four times, – UU U̱ · six times, the form ending in - U – U occurs six times, – – U – three times, and eight times occurs the form U̱– – – U – U U̱. Last three forms are wholly alien to classical versifications. It can be found di – iambic ending is 15·5% whereas the forbidden forms comprise nearly 28%,[1] popularly known as "Bad Vipulas". But in the account of the consecration of kings,[2] the increasing number of the percentage of the pathyā form is remarkable. It occurs fifteen times out of twenty-four against fifteen out of fifty-eight in the Sunaḥśepha legend. But of the remaining nine forms, eight are not in classical Skt.

Finally it can be said, that the rhythm of the Anuṣṭubh clearly shows that they are posterior to that of Ṛgveda but anterior to that of the metrical composition of the Kaṭha, Kena and Īśa as has been exhibited by Oldenberg.[3]

There are four Triṣṭubh stanzas in the Yajñagāthās. Of these sixteen Triṣṭubh lines two are irregular so far as sylla-

1. In the account of Morton's statistics, we have the following figure :— 16/10, 7, 4, 6, 2, 4, 9. The popularity of Bad Vipulās — These are D, I maj and I min. This tendency is clearly discerned in Aitareya Brāhmaṇa — Indo Ir. Journal. IV. Pp. 27.
2. Ait. Br. VII. — 21–23.
3. c.f. Oldenberg, Alteindische Ākhyāyana, ZDMG. XXXVII,66.

ble is concerned : the first having thirteen syllables and the second having ten both with trochaic ending. The lines are not uniform in rhythm, even any two lines of any stanza do not have identical pādas. Three pādas in one case are the same in the last seven syllables.

Oldenberg had shown in his statistical findings the rhythmical development of brake and by this he tried to establish the fact that the Triṣṭubh in the metrical portions of the Brāhmaṇas such as Aitareya, Śatapatha and Kaṭha Upaniṣad are older than those of Pāli texts,[2] but younger than those of the Ṛgvedas.

Besides them, there are four other types of stanzas. One of them has 12 – 12 – 10 – 13 syllables. Most of them are irregular in rhythm. These verses are decidedly older than those of Bṛhaddevatā and Ṛgvidhāna. In the Kauśītakī Brāhmaṇa on the other hand, we met with a couple of ślokas, which are of archaic types than the śloka forms of Aitareya Brāhmaṇa.

In the last phases of the Vedic age, we find Gṛhyasūtras which contain same metrical portions meant for recitations. In these verses, fortunately we find certain forms – a bridge that makes up the gap between the Vedic and the Buddhistic verseforms on the one hand, the epic verseform on the other.

Most of the verses are enshrined in Anuṣṭubh stanzas. By the study of the metrical forms of Anuṣṭubhs, we can have a clear idea about the development of internal rhythm, that come to be introduced subsequently in the Epic and Post Epic Skt. literature. Perhaps Anuṣṭubh is the only metre that gives abundant scope of studies of its development through different phases in ancient literatures belonging to different periods of history.

Archaic Vedic Anuṣṭubhs [2] maintain Iambic cadence in

1. Vide. chart, Pp.61. Ibid, Idem.
2. Of the 17 verses of Sūkta X, 85 the sixteen are in Anuṣṭubh and verse 14 itself is in Anuṣṭubh of the sixteen there 32 cases in odd pādas of each hemistich.

both the pādas. But in later parts of the Vedas, we find in the Anuṣṭubh verses not only the departs from the old usage in the odd pādas but there appears a direct contrary course – the adoptation of the antispast (U – – U). Comparison of the Gṛhya songs appeared in the ṚV. X. 85 with the rites preserved in Anuṣṭubh in Śānkhyāyana Gṛhyasūtra 1 ; 19 ; 5 ; 6 gives us the fact that the latter is later than the latest Vedic poetry and coincides rather with the transition period and lies between the late Vedic and the later Buddhistic and the Epic form.

It will not be out of the place here to quote some references bearing the rhythm of the transition period appeared in other Gṛhya songs.[1]

The śloka pāda for the later period, U – – U[2] which

— – U U = 8 I maj
U - U U = 5 D
UU – U = 3 I min
U — — U = 4 Pathyā
— — — U = 5 M
UUU U = 3 U
—UU U = 3 X
— U — U = 1 Trochee

32

Against 7 Anuṣṭubh stanza in Śānkhyāyana Gṛhya sūtra. There are cases 14 odds. — — — U U = I I Maj
U — U — = 2 D
U — — U = 4 Pathyā
— — — U = 1 M
UUU U = 1
— UU U = 2 X
— U — U = 3 I

14

1. Ās. Gṛ. Sūt, 1. 15.2
Medham te devaḥ savitā
medhamte Aśvinām devau

Again
Agnae samidhaṁ aharshaṁ
tayatvasu Agne Vardhasva

2. Cadence of the odd pādas.

in Nalopākhyāna of the Mahābhārata covers approximately 5/6 of all the cases, appears in Ś. Sū. covering about three quarters of the whole book, having twice the ending U –UU which is the normal form in the Ṛgveda.[1]

If we compare metrical forms allegedly belonging to Dharmasūtra in different citations with the verse forms found in Gṛhya sūtras, we will be convinced of the fact that from the standpoint of metrical compositions, the Gṛhyasūtras appear to be posterior to the former. Apart from these, the Āpastamba Dharma Sūtra contains several isolated verses, most of which retained classical rhythm.[2]

Some of these are defective in metre having nine syllable in one Anuṣṭubh pāda.[3] Besides these, there are some verses in Triṣṭubh metres with the Vedic rhythm along with one in the classical rhythm.[4] Metrical rhythm seemed to be found in some prose passages and sūtras quoted in the Gṛhya and Dharma sūtras.[5] But pure classical rhythm is clearly discerned in the metrical aphorisms of Gautama Dharma Sūtras.[6]

In Mānava Gṛhyasūtra, some prose passages appear to contain metrical rhythm like Vṛttagandhī metre. This very

1. Śa. Śr. Sū. Prahutahprīti karmaṇa uktvā mantraṃ spriśedapaḥ.
2. 1. 4. 14. 25. Āp. Dh. Sū. Daśavarṣaśca brāhmaṇas śatavarṣaśca kṣatriyaḥ pitāputrau sma tauviddhi taustu Brāhmaṇa pitā.
3. Āpa. Dh. Sū. I. 9. 27. 10 ; II. 9. 23. 4-5, II. 2. 4. 14.
4. I. 9. 27. 1. Ibid. Idem. Yadeka rātrenakaroti pāpaṃ kṛṣṇaṁ Varṇaṁ Brāhmaṇassevamānaḥ Caturthakalā Udakāmyavāyi triśruvarśeyiṣṭadpahanti pāpam. (Mysore Edition)
   The third and the fourth verse retain 5th as short which is the characteristic feature of the Vedic verse. II. 7. 17. 8 ; 1. 11. 32. 34.
5. Āśv. Gr. Sūtra—I. 6. 8......Hatvā bhittua ca śīrshāṇī/rudatim rudadbhyo haret.
   Gobl. Gr. Sūtra. 1. 2. 21-27. presents three hemistiches which confirm the pattern of the śloka metre.
6. Goutama Dh. Sūtras Ānanda Āśrama Series......9.41. ubhe mūtra puriṣe diva Kuryyādudaṅgmukaḥ. 23.27. Akrorśanṛtahiṁsāsu trirātram paramam tapaḥ. Both of them exhibit classical rhythm.

portion being originated from the Brāhmaṇa portion of the Maitrāyaṇī Saṁhitā, exhibits śloka rhythm.[1]

It becomes therefore obvious, that the frequent use of the classical rhythm in sūtra literature represents the period of transition in the process of the full-fledged development of regular Epic rhythm.

Atharvaveda pariśiṣṭha[2] is the next text of our concern. Like other Vedic works there lies the uncertainty in fixation of the date of this work due to the heterogenous character of the subject that the text contains. General considerations are adequate to refer them to the time at the end of the Vedic period proper when the Vedic tradition was becoming more and more faint and the verses were transformed into the form of classical.

Verses of the pariśiṣṭha (XXXVII) bear the character of both the sub-Vedic and the Vedic forms. On the other hand in (XXIV) twenty and half verses go on with the regularity and the verses 2.5—3.2 and 5.1—6.4 are written in regular Upajātis and Vasantatilakam.

In pariśiṣṭha XLIX the proportion of the irregularity somewhat less in number. In the pariśiṣṭha Grahayuddha, LI the occurrence of Vaṁśastha and other ornate metres and the number of irregular verses in LII on the decreasing line prove the relative lateness of the age. In the chapter LII again on the grahas of 164 half verses only eighteen are irregular. The verse in LV. 6.4 conforms to the regular Āryā pattern.[3]

In the period, preceding the Atharvaveda pariśiṣṭha, the Bṛhaddevatā can be placed. Because, in Bṛhaddevatā irregular verses run with the irregular ślokas loosely called Anuṣṭubhs, whereas in the Atharvaveda pariśiṣṭhas regularity in verses is more frequent. Of all the remnants of the

1. ZDMG XXXVI Uber Das Mānava Gṛhyasūtra, Pp. 474.
2. Atharvaveda pariśiṣṭhas—ed. Bolling and Nāgalein. 1909.
3. Ibid. Pp. 372.

Vedic literature the Bṛhaddevatā has the great merit of being preserved in its authenticated form as it has been checked by the quotations made in the Sarvānukramaṇī.

As for the Anuṣṭubhs of Bṛhaddevatā it can be said that the forms exhibit later characteristics than that of the Ahuṣṭubhs of the popular Ṛgveda.[1] Some portions i.e., 380 halves allow more archaic forms than as allowed in classical age. The Śloka specimens of Bṛhaddevatā represent a genuine stage of the historical development of Śloka if one compares them with fifty-eight halves in the Epic narrative in Aitareya Brāhmaṇa.[2]

In the treatment of Triṣṭubhs, one will find that out of 42 verses there occurs only one[3] whose all the pādas are alike in metre. The verse 130 of ch. VIII is of six pādas with 11 syllables in each, of which again the 1st and the 6th are Indravajrā and the 4th and the 5th are Upendravajrā. Of the twenty four Jagatīs twelve have the Jagatī ending U –U U whereas ten have in—U – U and two in UU— and – – U – respectively showing archaic norms not followed in the classical literature.[4] We will close our survey of the

1. The figures of the different vipulās in Bṛhaddevatā in odd pādas.
 1723 = Pathyā U — — —
 163 = M (Molossus) — — —
 58 = X — UU — = 5th figure less is T vipulā frequent.
 35 = (Pacan) UUU— Occurrence of it marks the advent
 44 = Tṛcchee — U — U of the classical age.
 9 = I min UU — U
 4 = I maj — — U
 13 = D U — U —
2. See Infra. Page 237. Ch. II. Sec. I.
3. IV. 2. metre Indravajrā.
4. Details about the metrical specimens onward show that the metres were still in experimental stage : Verses with Upendravajrā and Indravajrā = I 44, 45 ; VI. 1.
 Indravajrā and Śālinī = III. 154
 Śālinī and irregular pādas = 155, Ibid.
 Upendravajrā. Indravajrā and irregular = IV. 95.

Brahmanical literature after sparing a few lines on the metrical specimens of the Anuvākānukramaṇī, Ṛgvidhāna and Ṛg Prātiśākhya—all of which are metrical compositions and appear in an age posterior to Bṛhaddevatā. There are forty-six stanzas and a verse in Anuvākānukramaṇī, of which fifteen verses in the introductory portions are of somewhat regular type.[1] Of the remaining 31 stanzas 17 were in Triṣṭubh rhythm and 14 in Anuṣṭubh.

The earliest run of the classical ślokas can be found in[2] the Ṛgprātiśākhya. The order of the popularity of the forms of Bad Vipulās are Di-iambic, I maj. and I min. This seriality is the marked characteristic of the Ṛgveda verses. The relative pattern of the Anuṣṭubhs are 316. 32. 25. 7. 16. 10. 14. 33.

In rough estimation, the metrical specimens appeared in the composition of the Ṛgvidhāna show more affinity with those of Bṛhaddevatā as both of them belong to Śaunaka by tradition. These exhibit clear traces of the Vedic forms similar to those as has been noted by the editor of Bṛhaddevatā.[3] Archaicness in rhythm can be noticed in the following verses 1. 1. 1 ; 5. 6 ; 1. 2. 1. ; 3, 42. 6–7. In most of the stanzas there are blend of the rhythm of Indravajrā and Śālinī group.[4]

That Anuṣṭubhs in Ṛgvidhānam are essentially of a later type than those of Gṛhyasūtra, can be estimated by the fact that the posterior pāda of each hemistich ends with

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The second, third pādas of V. 8 and V. 46 (U— ———U——U —U)
The second and third pāda VIII, 127 U—U———U———U— U etc.

1. Regularity of the metrical rhythm presupposes the fact that the text had undergone some revision.
2. The order is — Pathyā, M. Vipulā, X, T. I. Maj, I min' D.
3. a. Macdonell. Part I. Pp. XXVIII.
   b. On the language of the composition of the Ṛgvidhāna—Dr. M.S. Bhat, J. U. Bombay, Vol. XXXIII. Pt. II. Pp. 68.
4. Meyer's edition 1878.

"U – UU̱" whereas the closing part of the prior pāda represents the feature "U – – U̱" in 1237 cases out of possible figure 1472 with a few exceptions. The remainings show a much greater variety of forms than is possible in classical one.

The U – U – U̱ which is absent in classical age, appears in 13 cases in Ṛgvidhānam but in Gṛhyasūtras they are almost regular. Out of the eight stanzas four are Triṣṭubh with Jagatī final U – U—. There is also 12 syllabled Triṣṭubh with Triṣṭubh final. Besides, along with some hypersyllabic Anuṣṭubhs consisting of nine or ten syllables, there are two Vasantatilakam[1] and two Īndravajrās.[2]

Though the Upaniṣads form a part of the Brāhmaṇas, they grow in seclusion being detached from the influence of the other liturgical works discussed before.

These Upaniṣads, a mixture of half poetical, half philosophical fancies and dialogues, dilate more on the speculative side being clothed in the language of poetry. Their earnest longing for the true knowledge leading to disregard for all pleasures find poetical expression in the metrical passages where we find fervent lyrical appeal. These are discerned more in the Upaniṣads of the transition period the language of which is more akin to classics.[3]

The Upaniṣads on internal evidences chronologically can be set into three groups. The oldest group comprises Bṛhadāraṇyaka, Chāndogya, Taittirīya, Aitareya and Kauśītakī exhibiting Brāhmaṇical prosaic style. Transition period is headed by Kena which is the earliest of the metrical Upaniṣads such as Kāṭhaka, Iśa, Śvetāśvetara, Muṇḍaka. The style exhibited in this group is much attractive from the literary

1. III. 224, 225. Ibid.
2. III. 229, 230. Ibid.
3. Vide——Vedic age. Bhāratīya Vidyā Bhavan, Vol. I. P. 478. "The language of the Upaniṣads is more akin to the classical than to the Vedic Sanskrit".

point of view and it acquires a peculiar charm for their liveliness; enthusiasm rises often to the level of eloquence approaching more or less to the classical type. The last group belongs to the later age.

Following characteristics can be noticed in the metrical passages of the Upaniṣads exhibiting poetical style.

1. Best achievements of the old dispension.[1]
2. Representation of the transition to the new.
3. Absence of such a developed form where the four times repeated rhythm of the Triṣṭubhs had been cared for.
4. Rhythms are in many places in accordance with the theme and the sentiments of the passage.
5. Metres sometimes change with the change of the topics.
6. The phenomenon of equivalence, a devise applied in the formation of new classical metres out of the main metres.
7. Gradual ascendency of Śālinī over Vātormī. The former, which was only half as numerous as the latter in the Ṛgveda, is in the Upaniṣads five times as much. This is surely a mark of the advanced stage of Upaniṣadic poetry in comparison with the Ṛgvedic verses.

As the form of transition period we have twelve syllabled[2]

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1. Old dispensation — 6th long.
   Śv. I 6d. Juṣṭustatastenāmṛtatvameti.
   II. 11a. nīhoradhū mārkanātani ta ni lānām.
   Muṇḍaka. III. 4a. Prāṇī hyeṣa yaḥ sarvabhūtaiḥ vibhāti
   I. 5c. Taunayantyetā suryasya rasmayaḥ //
   Kaṭha II 2c śreyo hi dhīro'bhi preyase vṛṇite //
   Kaṭha II. 8a. Na nareṇāvareṇa prokta eṣa //
   c.f. Ṛv. X. 15. 10c. Āgne yāhi sahasraṃ devavandaiḥ.
   I. 9c. Namaste'stu Brāhmaṇ svasti me'stu.
   c. f. Ṛv. vii. 64. 5b. Somāḥ śukreṇa vāyava ayāmi
   vii. 1.8b. Vaśiṣṭha śukra didivaḥ pavāka
   vii. 42.1c. Pradhenava udapruto navanta
   vii. 28. 3d. Atūtujiṁcit tutujir aśisnat.
2. Kaṭha II. 16 Te ubho nānārtha puruṣaṁ Sinītā
   II. 13.d. Vivṛtaṁ sadma naciketasaṃ manye

Triṣṭubh, ascendency of the Śālinī over the Vātormī,[1] greater freedom in the disposition of the Caesura noticeable as it passes from the Kaṭha to Śveta. In general, all the verse specimens, except two complete stanzas and some complete lines bearing the identical rhythm[2] and the classical rhythm respectively, bear the rhythm of the transition period.

Poetic mood is more expressive in onomatopoeic passages in which the prosodical schemes have major part to play. The solemnity of the theme is more apparent in the use of Śālinī and is sometimes elevated to a point where the Vaiśvadevī is the only figure. Most interesting to note in this connection, in both these metres the heavy syllables predominate.

Onomatopoeic trends where the sounds echo the senses more, are clearly discerned in the Kāṭhaka passages 1.23, where the sound echoes not only the senses but also the rhythm. The solemnity of the Death's speech are more apparent with slow ascendency of Śālinī over Vātormī and advancing towards the Vaiśvadevī rhythm.

The first two and the final chapters of the Śvetāśvetara, contain prosodical specimens with varied and modulated rhythm concordant to the requirements of the moment.

The famous Yoga passage of Śve. II. 8—15 is no less notable for its metrical perfection where the different types of rhythms slow down from pāda to pāda until it ends in the slow full volumed Śālinī of the last pāda.

So is Naciketa's violent exclamation in answer—in the Vaiśvadevī opening—(26) "Svobhāvā'martyasya yadanto-

1. Śv. II. 18—15. with Śālinī close.
Kaṭha I. 24. Etattulyam yadi manyase varaṃ vṛṇisva vittaṃ
cirajīvikam mahābhūman naciketastvamedhi /
Kāmānām tvāmkāma bhājam karomi Śālinī //
2. One Vaṁśastha in Kaṭh III. 15 and in Śveta II. 10.

kaitat". One will feel the firmness of mind in the dialogue "Jīviṣyāmo yāvadiśiṣyasi tvam varastu me varaṇīyaḥ sa eva"—which Mr. Ayer, describes as "a magnificent model of the dramatic verse conversation of the stately order".[1]

Change of the metre is another effective devise to indicate sometimes the change of topics. In Death's speech there has been presented a picture of wonderful change of metre from Triṣṭubh to Anuṣṭubh. "Om" at the end of Triṣṭubh series, suddenly declares "Brahma" in Anuṣṭubh,[2] then continue a series of Triṣṭubh stanzas; the climax is reached and the emotion is broken in the hybrid form of the Anuṣṭubh and Jagatī.[3]

The phenomenon of equivalence, whereby two shorts are treated as one long is to be applied in all the early post Vedic literature of which we will make a fair discussion. This principle is applied in both Anuṣṭubh and Triṣṭubh.[4]

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1. Upaniṣadic poetry—4th Oriental Conference, 1928.
   P. G. Ayer. P. 29
   In this connection one should borne in mind the appropriate words with their syllabic arrangement, or Sabdaguṇa samādhi and Udārtā have been conceived by the Indian poeticists as constituting a graded procession of short and long vowels, pointing out to the role of metres in striving maximum effect on the ear to create artistic beauty.
   cf. Bh. NS'. Gos. 68. verse XVI. 114—115. 117—119.
2. II. 16. 17. Kaṭha.
   Etadvye vākṣaraṃ Brahma
   Etadvyevākṣaram param.
3. Uttiṣṭhata Jāgrata prāpya varān nivodhata
   Kṣurasya dhārā niśitaduratyayā Durgaṃ pāṭhastat
   Kavayaḥ vadanti.
4. Tato bhūya iva te tamaḥ = Īśa. 12c.
   U— —UU U —U —
   Nādam yadidamupāsate = Kena I. 4d.
   — —UU UU — U —
   Kena I. 13a. — Iha cedavedīdatha styamasti
   UU — U — — U U — U — U = Upajāti. In its present form it is Mahendravajrā.

As for Moric metres they are almost non-existant in the Upanişads. There is neither Āryā nor any Vaitālīya, nor any of Mātrāsamakam type. But some of the modern scholars find in some Upanişadic verses the rhythm of Āryā and try to put them into the form of that metre. They declare them to be the arch type of the[1] said metre but their forced applications are obviously failure in its aim. Sometime some scholars[2] make capital of same verses to theorise their speculation. But the verses they put for example belong to the Upanişad which seems to be composed in the 4th cent AD.

The Anuştubhs of the Upanişads can be categorised into two groups—archaic exhibiting more Vedic character and less archaic appear to be classical.[3]

Muṇḍaka — III 8d. parātparam puruşampaiti divyaṃ.
U — U — UU U U — U — — = Upajāti.
Śveta I 6c. = Pṛthagātmānām preritāram ca mātrā Śālinī
UU — — — —U — — U — —
I. 7d. = Līnā brahmāṇi tatparā yonimuktaḥ
— — — UU — U — — U — —

1. Īśa V. 17. Vāyura Nilamamṛ tamathe daṃbha
Smāntam sā rīram O Last half gaṇa is lacking.
Kaṭha. I. 3. 14. Uttişṭhata Jāgrata Prāpya Varāṇ nivodhata
Śveta. II 17. Yo devograu Yo'psu. vide. A. Mukherjee.
J. O. I. Baroda IV. No. 4.
2. Mediaeval Indian orthodox commentators are even biased to trace Āryā from Veda.
Vide Yādavaprakāśa — IV. 12. Bhāşya. Punarāryādaya idānīm prakriyante Tāsu ca kacit vede'pi dṛśyate. Tathā cātharvaṇikaḥ ślokamāryājatiyāsāmananti :—
Ghṛtamiva payasi nigūḍnam
Bhūte bhūte ca vasati vijñānam //
Satataṃ manyayitavyaṃ
manasā manthānabhūtena // (Br. Bind. Up. 20)
Bhāskara follows this closely.
3. Rāmāyaṇam claimed to be the earliest Kāvya as far as śloka metre is concerned. It is the earliest Kāvya which lowers down the Vipula figure, expels out especially the D Vipula. Obviously,

1. Archaic - AB, Śunaḥśepha episode—

P	M	X	π	T	I min	I maj	D
16	10	7	4	6	2	4	9

(Last three are called Bad Vipulās)

2. Br. Up. Chs. 1–5–6 = 7. 7. 3. 3. 1. 1. 0. 1. 9.
   Br. 3 9—— = 4. 3. 0. 1. 1, 1. 2. 2.
   Kaṭh. U I = 2. 1. 1. 1. – ?......
   Kaṭh. U II–IV = 21. 5. 4. 0. 0. 2. 0. 2.
   Kaṭh. III = purely classical 26. 1. . . 0. 0. 0. 0. 0
   Kaṭh. V – VI = 27. 2. 3. 1. 0. 0. 0. 3.
   Praś. =7. 3. 2. 0. 0. 0. 4.

Praśna contains proportionately high Diiambus figure. On the contrary next group shows favour to Bad Vipulās and leans towards the Pathyā and the others. This group comprises the following Upaniṣads :–

Maṇḍu U – 14. 1. 1. 0. 0. 0. 1. 0.
Maitr. – IV – V = 11. 0. 1. 0. 0. 0. 0. 0.
Maitr. VI — =61. 2. 2. 2. 4. 0. 1. 0.
Maitr. VII =12. 0. 0. 2. 0. 0. 0. 0.
and Paiṅgala = 41. 0. 0. 1. 0. 0. 0. 0.

In the premier group and in the first two of the later group, the order of the popularity D, I maj., I min. This agrees with the Ṛgveda and the Ṛk Prātiśākhya[1] whereas

the 2nd group of Upaniṣads would contain less number of D. Vipulas.

Pathyā Molossus (M), Choriambus (X), Paeon (II), Trochee (T) Ionicus a minore (I min), Ionicus a majore (I maj), Diiambus (D). Among them — Last three figures I min, I maj and D are the bad Vipulas and consequently archaic. Maṇḍukya Upaniṣad probably also belongs to the later period Śankara, who quotes the 12 Upaniṣads enumerated as sacred and authoritative texts in his commentary on the Brahmasūtras, mentions neither Maitrāyanīya nor Maṇḍukya Upaniṣad (Winternitz, Vol. I. Part I. P. 208). Maitrāyanīya Upaniṣad is in language and style nearer to Cl. Skt. Lit. than to the Veda and decidedly post-Buddhist. Ibid. Idem. P.230.

Kaṭha mentions the order D, I min.; I maj, which occurs also in Bṛhaddevatā.[1] Both these are the marks of the Vedic influence.

The Anuṣṭubhs of the Īśa is more akin to the archaic śloka in that it contains a number of Diiambic. It sometimes shows continuous Iambic rhythm.[2] Sometimes the pattern agrees closely with that of Br. Ār. Up (Kanva) 3. 9. 28 = (Mādhyandina. 3. 9. 38 ff). Though the Triṣṭubhs show archaicness in preservation of the Caesura after 4th and 5th having[3] short syllables at the 6th and 7th, there are not less than 7 verses out of 15 exactly coforming to the classical pattern of an Upajāti. Finally, we can close our discussion by mentioning the cases of refrains which sometimes decorate the body of the poetry as well as heighten the lyrical mood.[4]

D. I maj — I min.
9. 4. 2. = Ar. B. Śunaḥśepha
9. 1. 0. = Br. Ū. I — V — VI.
2. 2. 1. = Br U. 3. 9.
3. 2. 0. = Kena.
c. f. 33. 14. 10 = Ṛk. Prātiśākhya.

In Vedic Anuṣṭubhs however the order of popularity is D which is normal, II, I maj, X, P. I min, M, T.

Kaṭha	II – IV	=2. 0 2.	
Kaṭha	V — VI	=3. 0. 0.	Total = 5. 0. 2.
Kaṭha	III	=0. 0 0.	

1. Bṛhaddevatā = 13. 4. 9.
Jijiviṣec chatam samān ; astina karma lipyate nare.
2. 2b. U — U — U — U —; 2d — UU — U — U — U —
3. K.43. 11—13 =M. 4.3. 12—14; In several cases there are no Caesura — K 11a = M. 12a ; K. 13a = M. 14a ; K. 13d. =M. 14d. U—U— — UU — U — —. K 11a =M. 12a; K. 11d — M. 12d, K. 12a = M. 13a ; K. 12b = M. 13b ; K. 13a = M. 14a ; K. 13b = M. 14b ; K. 13c = M. 14c.
4. Kena I. 5—9. Tadeva Brahma tvam Viddhi nedaṁ yadidamupāsate.
Ait. U. 1. 3. 3—9. Haivānam.
Kaṭha 2. 1. 12—13 ; 2. 2. 1, 4, 8. Etadvaitat 2.2.9 and 10.

Agniryathaiko bhuvanam praviṣṭho
Rūpam Rūpam Pratirūpo Vabhūva
Ekasthathā Sarvabhūtantarātma
Rūpam Rūpam Pratirūpo Vabhūva.

II. PALI WORKS

Canonical as well as non-canonical literature of the Buddhist have been enshrined in Pali language, which according to Bhandarkar approaches more to Skt than any other vernacular language.[1] The vast literature of the Buddhist represent three distinct stages :— In the early stage most of the canonical literature have been preserved in prose interspersed with the verses. The number of verses in earlier 'Piṭaka' is very scanty and it increases in the successive ones. The compilation of this earliest 'Piṭaka, began according to tradition. immediately after the death of Buddha.[2]

A very few stanzas which are found in the Vinaya Piṭaka, the earliest of all, are composed in syllabic metre. Available stanzas are enshrined in Triṣṭubh rhythm of Upajāti type and of the Vedic type. In the first case, there are verses where the process of substitution of a long for two shorts appear to be in vouge.[3]

The longest metre that we find in the solitary verse is Jagatī with the free archaic Vedic rhythm.[4] Anuṣṭubh patterns however bear more tendency of leaning on the Epic Śloka than to those of the Vedic Anuṣṭubhs. But instances are not rare where there are Iambic rhythm in odd pādas which are alien to the Epics.[5]

Simon's scholarly dissertation on Pali Śloka had shown

1. JBBRAS, XVI. P. 275.
2. Winternitz — History of Indian literature. P. 4.
   Geiger — Pali literature and language. P. 9.
3. Yadāhave patu bhavanti dhammā..........................
   Suriyova ābhasayaṁ antalīkkhaṁ, Vinaya Piṭakam ;
   Oldenberg. Vol. I, 1879.
4. Vol. III. P. 100. Suttavibhāga. Vinaya Piṭakam. Ibid. 1880.
5. Gāthā Saṁgānikā, P. 211. Vol. V. Ibid. Idem. 1883.

that the rhythm of the Pali Anuṣṭubh[1] in the Jātakas which is supposed to be later than that of the Piṭakas, retains Epic rhythm in their odd pāda, but in respect of the stabi lity of the syllabic occurrence, resembles more closely to the Vedic rhythm than to the Epic one. The analytical table of the metrical patterns of the stanzas of the Ekanipāta, Catukkanipāta and Chakkanipāta had shown that more or less they conform to the classical regularity. The number of stanzas other than Anuṣṭubh are very scanty in Vinaya but increase very largely in these nipātas.

Of the three, the metres of Ekanipāta reflects more archaic character than the remaining two. Out of 88 stanzas of the Ekanipāta[2] 36 are pure Anuṣṭubhs, 16 Epic Anuṣṭubhs[3] and 36 irregular Epic Anuṣṭubhs.[4]

Of others, there are 7 Mahāpaṅkti, 15 Triṣṭubh and 3 Jagatī Among the Jagatī rhythm we have traces of the Triṣ-

1. ZDMG. 44. P. 95.

average form of Pāli Śloka = —U O —, U — — O (O above)
Ō O — —, U — ŪO
„ „ „ Vedic Śloka = O — O —, U — UO
O — O —, U — UO
„ „ „ Epic Śloka = O O̱ Ō O, U — — O
O O̱ ‾ O, — UO.
‾ O U

Es liegt hier die prüfung der Behauptung nicht fern, dass die Vedische Anuṣṭubh strophe den Pāliśloken näher stande, als die epischen śloken.

2. Vide, Metres in Jātaka — D.P. Guha. Indian Culture. XIII.No. 3. Marked preference for Pathyā U — —U being 70/0. The other common are —UŪ — (X), UUU — (π) which are rare in Epic Anuṣṭubhs.

3. U — — U̱ conforms 75%. Bad Vipulās UU — — and — — UU are totally absent.

4. Epic nature found in one part. This type of specimen is very frequent in Anuṣṭubhs of Vinaya Piṭakam.

ṭubh rhythm of IIS ISS IIS ISS born of the Indravajrā specimen.[1] There is hardly any stanza of identical pāda in Triṣṭubh of this earliest nipātas.

Catukkanipāta verses have general uniformity with those of early Nipātas but rhythms appeared to be more varied instead of being rigid.[2]

Of the 200 stanzas we have 61 pure Anuṣṭubhs, 7 Mahāpaṅktis (consisting each six dimetre verses), 25 pure Epic anuṣṭubhs and 63 irregular Epic anuṣṭubh.

Of the 34 Triṣṭubh stanzas, the characteristic form is the curious blending of Upajāti and Śālinī – Vātormī with only Upajāti ending[3], whereas Epic Triṣṭubh makes provision for both groups[4] in which 7th is more free than that of Catukkanipāta. And only 12 occasions provide for the long 7th syllable exhibiting Śālinī-Vātormī rhythm in the cadence. And in eight of these we have Upajāti opening and Śālinī[5] ending. In this respect it bears more resemblance to Bhārata Triṣṭubh than to those of the Rāmāyaṇa, where the Upendravajrā and Indravajrā are the exclusive forms of Triṣṭubh against the variegated pādas of Bhārata.[6] In two Jagatīs[7] we got two hypermetric verses with the

1. Vide infra — In Vinaya Piṭakam this specimen is found in Triṣṭubha stanza, but here in Jagatī stanza.
2. D.K. Guha. JRASB. XIII. 1947. P. 62.
3. U — U — U UU — U — U
4. Ū — U — U U U — U — U
5. U — U — — U — — U — U ; 3rd, 5th and 7th regulate the Triṣṭubh pattern. When 3rd and 7th are short and 5th is long we get Upajāti, but when 3rd and 7th are long and 5th is long we get Śālinī. But when other positions remaining same, we have 5th short, we have Vātormī, and Vātormī is comparatively rare and archaic.
6. Vide, Hopkins. Great Epic of India. P.296. 1901.
7. These are in Vaṁśastha rhythm. Two shorts combinedly in the first i.e., 2nd and 3rd ; in the 2nd i.e., 4th and 5th are changed into long syllables we would get Vaṁśastha rhythm.

rhythm UUUU – – UU – U – UU and U – UUU – UU – U – UU.

We may make a passing reference of the metres of Chakkanipāta of which 15 stanzas of abhisambuddhagāthā are of late origin. Consequently, 126 stanzas only belong to the original part. There is no Triṣṭubh stanza.

In all varieties, the familiar cadence in the uneven pādas are U – – –, U – – U, the occurrence of which in pure Anuṣṭubh is 50%, in the Epic Anuṣṭubh 50% and in irregular Epic 76%.

The only Gāthā which does not fall to general category belongs to (6) Gāthā of Jātaka No. 380. The peculiar characteristic is that it has got nine syllables in each of the first two feet and eight syllables in each of the last two. Such a peculiar type can be met in the Catukkanipāta in 320 (ii). These remind us of the specimens found in 1. 187.11[1] of the Ṛgveda. It may be said incidentally that this Nipāta is much later than the previous one which contains 8 verses of the Vedic[2] type.

To the middle stage, can be assigned the anthologies, known as Therā and Therī Gāthās which are supposed to be uttered by the therās and therīs surrounding Buddha during his life time. The antiquity of these verses can be estimated from the version of Dhammapāla who attributed some of them to Vitaśoka and Tissokumāra, the brother of Aśoka. It has been further adduced that these anthologies must have received their final shape at the third Buddhist council.[3]

The verses are enshrined in both syllabic and moric metres. The Āryā metres appearing here can be regarded

1. Vide Arnold, Vedic metre, type 32. P. 246.
2. 317 (i, ii, iii) and 324 (iii) are lyric ; 301 (i) is semi lyric and (iv) is peculiar combination of trimetre feet ; 309 (i) is Paṅkti and 302 (ii) as described above.
3. B. C. Law, H. P. L. Vol. I. P. 40.

as arch type of the Āryā. In these too the Amphibrachys occurred in the odd pāda.[1] In some of them the gaṇa system has not been followed.[2] The instances of the regular Āryās also are not rare. These are no doubt of late origin.[3] But noteworthy is the fact that the Āryās employed here are of Vipulā type, which without any doubt represent archaic as well as non-classical form.[4]

As for the syllabic metres, we see those like regulated Upajāti[5] which in earlier Piṭakas were absent, like the pāda having Mahendravajrā[6] rhythm along with other Upajāti types, like regular Vaitālīya, which can be met in budding form in Jātaka and other archaic Pali works.[7]

Besides, there are the use of classical ornate metres, like Rucirā,[8] Rathoddatā,[8] Mātrāsamaka,[10] Āryā Gīti[11] and

1. V. 85 ; V.103 ; V. 180 ; V.234 ; V.373.
   I I S I I S I S I S
   V. 19 Udakam hi nayanti nettika
   Usukārā namayanti tejanam
   I I S S I I S I S I S : Therāgāthā. ed. Oldenberg. 1883. ISI in 3rd and 7th.
2. V. 102. P. 15. Ibid. Idem.
3. V. 509. Therīgāthā. P. 173.
4. cf. Jacobi, ZDMG. 40 P. 338.
   Fur die Thatsache, dass in der classichen Literatur in Cl. Dramen der Amphibrachys in 4 Gana seltener wird Können wir Jetzet eine genügende Erklarung geben. Es wird namlich in der classiechen literatur in gleichen Verheltniss ench die Vipulā immer seltener.
5. V. 12.
6. V. 1239. P.113. Therā and Therī Gāthā.
7. cf. Jacobi S.B.E. XXII. P- XLI—'Pāli verses represent an older stage in the development of the Vaitālīya' than those in the Suttakritanga, 'Regular Vaitālīya,—V. 41. Therā Gāthā P.7. Vide remark of D.K. Guha, BORI. Vol.40. P.301.
8. Therā Gāthā, V. 109.
9. V. 259. Ibid.
10. V. 252. Therī Gāthā.
11. Therā Gāthā, V. 3.

Jagatī[1] with Vaṁśastha rhythm—our statistics accord with the opinion of Keith[2] who thinks that in the period of Patañjali the compilation of the anthology have been completed. From the data given above, the fact becomes almost self-evident.

As for Anuṣṭubhs, it can be said, that the specimens collected from the verses of Therā and Therī Gāthā show more affinities to Epic Ślokas than to the Vedic ones. Out of 2652 pādas, 2014 exhibit pathyā ending and the pattern – – U – U – – – exhibits largest number of occurrence (177) whereas the Di-iambics – – U – U – U – appears only four times. The rhythm of the even pāda bears fixed pattern U – U U, inherited from the Vedic Anuṣṭubh. Exceptional cases account for only 29, which may be due to variant reading and other[3] reasons.

Suttanipāta, another compiled type of work contain both archaic and modern verses. Anuṣṭubhs bear the average Pāli specimens. Most of the verses are syllabic, of which many contain Upajāti rhythm. The peculiar Mahendravajrā like other Pkt verses, also appears many times.[4] Of the moric metres, there are Vaitālīyas[5] and Aupacchandasikās[6] but the Āryā verses are totally absent. It is interesting to note here that Keith does not find any Āryā rhythm in Pāli and on the basis of this he comes to the conclusion that as the Jaina Pkt verses have the Āryā rhythm, they are posterior to their Pāli counterparts.

Like the works mentioned before, Dhammapadam and

1. V. 69. Ibid.
2. H. S. L. Keith. P.199.
3. The figures are by Simon, ZDMG. 44.
4. Guhatthakasuttaṁ. V.774. P.152 ; Kalahavividhasuttam. V.862. P.168 ; Sāriputtasuttam. V.965. P.187.
5. Kokaliya suttam. P.127.
6. Daniyasuttam. P. 5; Cundasuttam. P.17. Suttanipāta by Anderson and Smith, 1948.

Itivuttakam are compiled type of works and present the specimens of both archaic and modern types culled together. The Vaitālīyas of Dhammapadam are arch type.[1] Unlike those of Suttanipāta they are lame, sometimes not properly arranged.

Triṣṭubh verses generally contain Epic rhythm. Of the 149 Triṣṭubh pādas, the 5th is long in 131 cases and is short in 18 cases and for the 7th syllable which is regularly short in Epic are long in 21 pādas[2] whereas out of 448 cases of the Vedic pādas one can meet with 273 cases of the short and 178 of the long 5th.

As for the Anuṣṭubhs, Dhammapadam exhibits a close affinity in the preservation of the Vipulā patterns with Pāli works of somewhat same age. Most frequently used pattern of the 2nd foot of the odd verse is U – U which comprises 80% of the total verses. In the opening, the most prohibited forms are Tribach (UUU) and Anapaest (UU –). The former occurs only thirteen times in this work against 73 occurrence of the Therā and Therī Gāthā. Besides, in even pādas we meet four times tribach and four cases of Anapaest.

Itivuttaka[3], a collection of Buddha's discourses has been taken here for metrical analysis. The syllabic metres used here, comprise Anuṣṭubh, Triṣṭubh and Jagatī. As for Anuṣṭubh most frequent specimen is U – – U in the odd pāda which forms about 80% of the total verses.

The Bad Vipulās, i.e., UU – U, U – UU, – – U U are almost non-existent. The former is sporadically found in the Mahābhārata but is rare in the Rāmāyaṇa. It occurs only 2% of the verses in the work concerned. Di-iambus which has regular occurrence in the Ṛgveda and ancillary Vedic

1. Cf. Verse. 24, 324, 328, etc. Fausboll edition, 1885.
2. ZDMG. 37. Oldenberg. P.59. Alte Indische Ākhyāyana
   Ṛgveda verses :— IV. 2; IV.5; IV.16; V.1; VII.3;
   VII.18; X.121, 1–9.
3. Ed. Windisch. P.T.S. 1890.

literature, has very limited occurrence in Pāli works. With reference to next specimen, it confers one and half per cent of the average occurrence. And most popular Vipulā is the form – – – U to which Buddhist Skt works show a more unbalanced preponderance than the classical Skt works. In Therā and Therī Gāthā and Jātakas[1] frequency of the occurrence of this pattern deserved notice. The 'opening' portions deserve special consideration here because of the fact that greater freedom has been exercised in them in comparison to that of the 2nd feet. Though there are sixteen variations, yet for the anticlassic norms UUUU, U̱ UU— there are very few restricted places. Itivuttaka verses make provision for nearly 11 cases of UUU – norm where as in Jātakas there are only 47.[2] The most common first group of the first feet in all these four works are – – U – ; – U – –; – – – – and second group are U – Ū, UU – –, U – – –, but for our work the first group predominates.

As for the Triṣṭubh and Jagatī there occur[3] practically no Śālinī and Vātormī group, i. e., no long third syllable. Only two have short fifth, i.e., the breake of the Vātormī and three have a long seventh at the ending of the same group. And the norms of the Triṣṭubh and Jagatī are U – U – – UU – U – U̱ and U̱ – U – – UU – U – U U̱ respectively. In Jagatī we met with two times the Vaiśvadevī opening.[4] Besides, there are metrical passages not taken into consideration here since their authenticity is to be questioned.

1. Figures of Anuṣṭubh :—
2004/195, 145, 107, 26, 76, 13, 56. Therā and Therī Gāthā
1812/183, 131, 110, 57, 79, 12, 64, Jātakas. Vide Simon. ZDMG. 44.
2. See for the same. Vide Itivuttaka. Ibid. Idem.
3. Solitary example of the long third in Triṣṭubh can be found in 34 (P) = ātāpī ottappī ca appa matto=It contains vaiśvadevī opening, P.28 — Ma Ma Ya Ya.
4. Teṣāṁ so attho paramo visujjhati. P.98.

Some prototype of the Ardhasama metre can be found sporadically.[2]

Late century Pali works have no separate entity from those of classical Skt works. They used regular classical metres. Telakaṭāha[2] gāthā composed by an anonymous poet, was written in classical Vasantatilakam metre. In Dātuvaṁśa,[3] varied types of metres have been used for continued description and like classical Skt Kāvyas metre is changed at the close of canto where generally long metres have been preferred. Mandākrāntā has been chosen for the 2nd chapter, Śikhariṇī for the 3rd, Pṛthvī for the 4th and Sragdharā for the 5th. In the 4th one the metre Kāmadattā[4] predominates. Pajjamadhu[5] is an elaborate poem of 104 stanzas ascribed to venerable Buddhapiya of the 1100 A.D. It was composed in ornate Vasantatilakam metre. The author had time to time displayed a wonderful trick of applying short, rendering it into Upajāti type of Śakkvarī class and helped somewhat to mitigate the weary effect of continuous use of the same metre.

1. Tasmā have Jāgariyaṃ bhajetha
   ātāpi bhikku nipaka jhānalābhī /
   Saṃyojanaṃ jātijarāya chatvā
   idheva sambodhim anuttaraṃ phuseti // 10. P.42.
2. Journal of the Pali Text Society—1884.
3. Ibid —1884.
4. Bh. XVI. 50 ; Hem. II. 187 ; Jk. II. 141 ; Na Na Ra Ya.
5. Pali Text Society — ed. by Edmund R. Gooneratno. 1887.

III. JAINA LITERATURE

Sacred books of the Jainas are written in Jaina Pkt, which however bear more affinities to Pāli than Pkt of the later ages. These books are old and avowedly older than the Skt literature as well as the literature of the Northern Buddhist. And chronologically, the position of these sacred works will be in a period between the Pāli and the oldest work of Buddhist Sanskrit.

Earliest recorded literature of the Jainas are the twelve Aṅgas of which the Ācaraṅgasūtra[1] and the Suttakitaṅga[2] are written in verse and may be reckoned among the most ancient parts. Metres employed in these works are Triṣṭubhs, Ślokas among the syllabic metres and Āryā and Vaitālīya among the moric metres.

In Suttakitaṅga, besides Triṣṭubh[3] we have verses enshrined in Vaitālīya[4] in which the trick of Rhyme (Yamaka) along with the name of metres makes it more lyrical and appealing. Weber thinks the chapter to be the origin of this metre, because the name of the said metre has been stitched there whereas Jacobi sought its origin in the hand of Māgadhikā or Vaitālika, whose profession was to recount the ancient tales.

1. Ed. Walter Schübring — 1910
2. Suttakitaṅga—SBE XXII 1884
3. These Triṣṭubhs are younger than that of Buddhist Sacred Texts but archaic than those of Lalitavistara.
   Suttakitaṅga—5 — 6 : Ethham pajane Uvaiyamana ārambhamāna Vinayam— blending of Śālinī and Upajāti rhythm.
4. Compared with the common Vaitālīya of the Skt literature, a small number of which occur already in Lalitavistara. Vaitālīya of Suttakitaṅga must be considered to be the representation of the earlier form of the metre. cf. Jacobi, S.B.E. XXII. Part.I. P. XLI
   Veyāliya, Vetālīya is one of the portion of the 1st Śrataskandhas of the 2nd aṅgam of Suttakitaṅga. The verses of the very chapter are composed in ślokas, Vaitālīyas and Triṣṭubhs but not in Āryā. Vide Weber, Indian Antiquary, XVII. P. 345.

In the Uttarājjainya Sutta, there is a fine blending of syllabic and moric metres. The cause of the peculiar mixture can be realized easily when the length of the said metres as well as the later portions of the each of the specimens are taken into considerations where the patterns are identical.[1] But in Vaitālīya chapters[2] such specimens are totally absent. Admixture of the pure Triṣṭubh Jagatī in the first and the last stanza of the Ch. 15 of the sutta and in the last third of the Ch. 10 of Daśav, leads to assume that they are later intruders and accretions to the Aupacchandaśika stanzas.[3]

But there is also verse where the rule of substitution of one long for two shorts has enabled to maintain the rhythm of the scattered Mahendravajrā.[4]

There is neither prose nor any Āryā pāda. But both the Suttakitaṅga and the Ācāraṅga Sutta contain the Āryā stanzas of Archaic type in a sense not conforming to the classical findings.[5] Younger Āryās however can be found in the later Siddhāntas and the Lalitavistara. In archaic Āryā ISI gaṇa is more frequent in the odd gaṇas than the younger ones which is strictly prohibited in classical manual.[6] Another

1. Daśaveaaliyasutta. Ch.10.VV 18, 19, I.Ir. Jr. Vol.VI. Part II, P. 127. 1962.

   18 ab Indravajrā — 19 Ac — Upendravajrā

   ad Aupacchandaśika — D — Aup.
2. Utta. 10 and Suyagada 1. 2.
3. Schübring also thinks that 10.16 b — Daśa — the metre Indravajrā comes from the another content. Ibid. I. Ir. Jr.
4. Daśav. 10.14—Abhibhūya Kena parisahaim.
5. Jacobi. S.B.E. XXII. P. XLII—Jacobi thinks these are parents of the common Āryā.
6. Ācaraṅga sutta—ed. Walter Schūbring—1910 Sattha parinna—P. 3. Ihaṁca Khalubho anāgarāṇām udayam jIva viyāhiya Sattham c'ettha anuvii pasa puḍho pareiyam.

   Anthology :—Uskāmiva joimālinīm Subhuyamgāmiva puskilatam

   Vivudho jo dama Vattinim, Mui so suhio bhavissai·

point that deserves mention is that these Āryās are all Vipulā type, i.e., containing Caesura exceeding three gaṇas. Fifty three verses of the chapter, designated as Itthipariṇṇa, which belongs to Suyakkhanda, one of the four texts of the Siddhāntas exhibit the Āryā pattern of Vipulā type.

Alsdorf[1] designates it as old Āryā because, Āryā usually contain Caesure after three gaṇas. Besides, there are verses enshrined in Gīti type i.e., containing no short in the sixth of the 2nd hemistich. In short, the general characteristics of the Jaina Canon are :—ISI in 2nd gaṇa, SS in the third and the fourth gaṇa with a short in the beginning, with these patterns, sometimes, one will find SS in the first constituting śloka form. Like the Pāli verse, in the verses of Ārṣa Pkt the 5th gaṇa generally contains the ISI. But later Jaina works avoid these irregularities and exhibit the tendency conforming to the classical tradition. But majority of the metres are syllabic by nature.[2]

Weber[3] has drawn our attention to the fact that the oldest metrical portions of the texts are composed in ślokas and not in Gāthās in which we find different kinds of metres. Mūla sūtras are preserved in ślokas where-

1. Itthīparinnā—I. Ir.Jr. Vol. II. 1958. P. 252.
"We actually have fourth gaṇa divided by Caesura"—cf. Jacobi-Zur Kenntis der Āryā. ZDMG. 40, P. 338.
Je māyaraṁ Ca/Vippajahāi puvva—Saṃjogam
"ege Sahie Carissāmi/āraya—mehuṇo vivittesi"//
2. a) Eto hasanti ca rudanti ca arthahetoḥ
Viśvāsayamtica payam na ca viśvasaṁti
Striyāḥ Kṛtartārthāḥ puruṣaṃ nirarthakam.
b) Avasyaka Niyuthi :—
Saṁyoga siddhii plalam Vayaṁti
Amdho ya pamgu pavane samicca
na hu egavakkena vaho payai
Te Sampautta nagaram pavisthā
In the third line one long is substituted by two shorts.
3. Vide Weber, IA. XVII.

as Nijutti and Cūrṇī retained developed metres. The literature consulted above are the sacred works of the Jainas, but in the following paragraph we will make a fine note on the metrical specimens appeared in the classical Jaina literature. The earliest extant work in Pkt was Paumacariya[1] of Vimalasūrī which was supposed to be composed in the early period of Christian era. The principal metres in this Kāvya are Gāthā and its varieties. Among the syllabic metres along with Indravajrā, we met not only Śārdulavikrīḍitam but a giant Daṇḍaka with eighty four syllables in a pāda.[2] Most noteworthy fact is that, side by side there are Apabhraṁśa metres like Galitaka and Śarabha with rime at every pāda.[4] Incidentally, can be referred to here another Pkt text designated as Paumacariya ascribed to one Svayambhū[3] who employed only Apabhraṁśa metres.

In Puṣpadanta's Jasahacariu[5] we find only restricted number of Apabhraṁśa metre like Paddhati and Kaḍavakas along with a number of Varṇavṛttas like Vitāna, Paṅktika, Bhujaṅgaprayāta, Citrā, Sragviṇī and Vibhābarī. These Varṇavṛttas are internally rimed and are eligible to be sung. In periods following the above mentioned poets, Jaina monks assiduously cultivated Skt, Pkt and Apabhraṁśa languages. With the advancement of the Apabhraṁśa and Pkt metrics, we will find that as a general trend, the proportionate use of Skt syllabic metres decreased in comparision with the use of non- Skt metres. Out of regard for the Skt metres, the Jaina monks even in late century used varied type of syllabic

1. Ed. Jacobi 1962. Pkt. Text Series 6.
2. LIII. 79. Vimalasuri employed a variety of Skt syllabic metres in his Pkt Kāvyas for the closing verse of the various cantos.
3. XXVIII 47. Galitaka with rimed pada.
   LXV 60, 47. Galitaka with rime in alternate pada.
   XXVIII Śarabha.........Ibid. Idem.
4. Paumacariya—Bhāratīya Jñānapīṭha, Kāśī, Ed. D. K. Jain. 1957.
5. Ed. P.L. Vaidya 1931. 10th Century A.D.

metres.[1] Dharmanidhāna in the 14th century was written mainly in Śārdulavikrīḍita metre. Ratnaśekhara in the 15th century composed a hymn in 24 Mālinī verses and the 25th one is in Śārdulavikrīḍita. In Karkaṇḍa cario (circa 1065 A.D.),[2] apart from the Pajjhaṭikās and the Pādāku lakas, mainly used for continued narration, syllabic metres are employed for the closing verse.

The same tendency may be noticed in the Bhavisatta-kahā[3]. Of the Varṇavṛttas employed in this Kāvya, most extensively used Bhujaṅga-Prayāta in one verse of which, the name of the verse has been included.[4] Besides, Saṅkhanārī,[5] Sragvinī[6] and Cāmara[7] there are verses where the process of substitution of one long for two shorts has been applied.[8]

In comparatively recent period, the stotrakāvya of the Jainas are written mainly in syllabic metres and sometimes contain such a specimen as can not be found in the early Skt manuals but has been appropriated by Hemacandra in his manual.[9]

1. Purātana Pravandha Saṁgraha :—Sindhijaina granthamālā 1936. Kulacandra Pravandha ; Pādalīptasūrī Pravandha - Sometimes they used Āryās not conforming to Gaṇa system : Amvam tamvacchie apupikṣayam pukṣadām Tapam tie Navasā likam Jiyaṃ navahūi Kudda eṇa me dinnaṃ—Pādalīptasūrī Pravandha. P. 92.
2. VIII. 4. Karkaṇḍo Cario—ed. Hiralal Jain. 1934. I. 7-8=Samānikā ; IV. 16=Saṁkhanārī.
3. Bhavisattakahā :—Varṇavṛttas :—Vitāna I. 10 ; the Paṅktika I. 13 ; Sragvinī III. 3 ; Vibhāvarī III. 16.
4. XII. 3.28, Bhujaṅgo Vuhāranchano nāma chando/Ciraṁ namdao gihvaro dāna imdo.
5. XIV. 8 ;
6. IV. 13 ;
7. IV. 6 ;
8. IV. 13.
9. Pralhādasya Tenayā Vinayanvitā imaḥ/Sā Cāhinī nanu suvarṇanika Sarasvatī. Mṛdanga. H. II. 261. P. 84. Jaina Pustaka Praśasti Saṁgraha I. 1943. Bhāratīya Vidyā Bhavan.

IV. EPIGRAPHICAL LITERATURE

In the chronological history of Skt metrics where we are solely concerned with the metrical compositions, we can by no means do away with the Epigraphical literature which also contains a considerable quantity of compositions. It will not be an exaggeration to say that it is indispensable for the study of Skt metrics, because from these records we can have some reliable data which definitely point to some particular date or dates. Needless to say that no other source is so helpful to the study of the chronology in the whole range of Skt literature.

According to the languages used in the inscriptions they belong mainly to three periods. In the order inscriptions, the language is as a rule, non-Skt, i. e., either Pāli or Pkt. Of course, occasionally Skt can be found as in the case of Māthurā inscriptions. In the next period, both Skt and Pkt are used simultaneously but the latter disappears gradually. Lastly, in the South, Canarese captures the seat and in the North and abroad, the inscriptions are entirely in Skt Generally speaking, inscriptions found in the South are in Skt and in Canarese, both in Canarese character.

But among the vast multitudes of epigraphical literature, we have for our purpose selected only a few ones and needless to point out here that the earliest ones of them are not in Skt but in Pkt. Such a type are those which are found in Pipwārā vase and Rāmgarh hill inscriptions. It had not yet been decided which of the two inscriptions is the earliest. Relying on Fleet and Thomas's version[1] we however, may take the Pipwārā vase inscription to be the earliest. Both the authors find in this composition an Āryā form

1. JRAS. 1906. P. 711.

which violates the prescribed rule.[1] Incidentally, we may refer to another verse, engraved on satellite vase collected in Peśwār Museum. Thomas found in it a hemistich containing rhymed gaṇas of five mātrās with concluding spondee.[2] Fleet tried to restore it in the well-known Upagīti metre.[3] Rāmgarh hill cave inscriptions[4] provided two metrical records found in the Sitābeṅgā cave and in the Jogimārā cave.

M. L' abbey Boyer[5] took the former as the demiśloka whereas Block[6] tried to adjust it in Āryā frame but not with success. In fact it can be framed into Gītikā type of Canarese prosody.[7] The well-known verse[8] in Jogimārā cave inscription can be scanned as Mātrāsamaka Tripadī type. But as no such type is known to any extant manual, Venkatasubbiah[9] tried to scan it as Tripadī type and found the same rhythm in the verses of Pipwārā vase and Peśwār vase inscription.

Thomas found again some metrical scheme in the follow-

1. Ibid, 1906. Sukīti bhātinām Sobhaginikānām Sapūdātānām Jayāmsa lilāni dhānābuddhassabhagavate sakiyānām.
2. Ibid, P. 453. Sihilena Sīharā khitenaca bhātaro tākhasi lāe Ayāmihu voprati thāvito sarvabū dhānapū yāe.
3. Vide, P. 714. JRAS. 1906.
4. Archaeological survey of India, Annual Report 1903-04.
5. Sitabeṅgā cave inscription. Adipayaṁti hadayam Sa (dhā) va garaka (m) vayo eti tayam.
   Dule vasaṃtiyā hi sāvānubhūte kudastataṃ evam alaṁga (ta).
   Journal Asiatique, Xieme Series. III. P. 481.
6. Adipayaṁti hadayam sabhāvā garu Kavayo enātayam Dule vasaṁ tiyā hāsāvanubhūte kudasphataṃ evaṃ alam.
   Arch. Survey of India, Annual Report. 1903-04. P. 125.
7. Chandombhudhi—Kittel's edition 1875.
   Chap. V. Sutra 287. P. 113. And the scheme is VBBVVB; RBVBVBV.
8. Sutanukā nāme devadāsikkyī taṁ kāmayittha Bālānaśeye Devadinne nāme lupadakkhe.
9. Vide J.O.R. Madras, 1935. Vol.IX. P. 186.
   Tripadī—Sūtra 274. Kittel's ed. P. 94.

ing composition of the Rock edict inscription,[1] viz., Girṇār 6th Rock edicts.

This is a verse of Mātrāsamaka type which contains sixteen mātrās in each pāda with some irregularities.[2] In the early centuries of prechristian era elegant metre like Bhujaṅgavijṛmbhita can be found in the Brāhmī inscription of Śodāsa which has been assigned in the early christian era.[3] Hence from all the available records in metrical forms beginning from the earliest time, we see that Skt classical metres have established themselves in their stereotyped form of course with some solitary exceptions. To put it in a nutshell, it can safely be said that whether in India or aboad, all the epigraphic records in Skt verse form are composed of syllabic classical metres and exceptions are very few and far between.

Vocānh inscription[4] of Campā has been credited to be written in elegant ornate metres like Vasantatilakam and Śārdulavikrīḍitam. The inscription has been dated 2nd or 3rd A. D. on grounds of Paleography.

1. Girnar Verson. 6th Rock edicts ; Select Inscription. 2nd Ed. P. 25. Vide J.R.A.S. 1903. P.832.
2. Obviously as it has been read by Thomas.
3. E. I. XXIV. P. 199. Lūders—"The metre Bhujaṅga Vijṛmbhita is found in Kumārlatā's Kalpanāmaṇḍaṭīkā, but our inscription is 200 years earlier than that work and if here a most artificial metre such as Bhujaṅgavijṛmbhita is used for a Skt. stanza, it is proved that Skt. Kāvya - poetry was fully developed in 1s century B.C.
   Vide Select Inscription. 2nd. ed. P. 122 (circa 10-25AD. Lines 3-4.)
   Ya (S)=to (shā) Yaḥ Śailaṁ Śrīmadgṛhamatulam Udadhasama dhārā Archādeśāṁ śailāṁ paṁcha jvalata iva parama Vapuṣā.
4. Select Inscription No. 78. P. 503. 2nd ed.
   Dr. Sircar thinks it to be belonged to 4th century A.D. Late Date of the inscription has been supported by Smile Gaspardone in Journal Asiatique CCXL. 1953. Pp. 477-85.

Inscribed verses in far away Kamboja[1] show that even outside India, Vasantatilakam and Śārdulavikrīḍitam are the most favourite of all metres. The four rock inscriptions in Batviā, exhibited their efficiency in handling classical Skt metre like Sragdharā.[2] It is interesting to mention here that the Āryā verses found in the inscriptions of the far East seldom retained the gaṇa system like classical Skt.[3]

In the records inscribed in the reign of the Gupta Emperor during the years 350 to 5:0 A.D. we get only the Skt syllabic metres like Sragdharā, Śārdulavikrīḍitam, Vasantatilakam and Āryā which in this period does not conform to the classical stand. Kanakara stone inscription produced a solitary verse in Śārdulavikrīḍita.[4] But Harisena preferred more the long metre usually consisting of no less than 17 syllables.[5] Vatsabhaṭṭi's praśasti[6] of the 5th century A.D. contains forty-four verses all of which are in Skt syllabic metres. What is notable is the frequent use of the weak pauses which occur in ten Vasantatilakam, two Upendravajrās and one Āryā.

The half verse inscribed on the coin of Kacha[7] exhibits fine regular Āryā pattern whereas Āryā verses found in

1. Asiatic Society Monograph Series Vol. VIII. ed. Dr. R.C. Majumdar, 1935.
2. The Jambu Rock Inscription—JASB. Vol. I. 1959, P. 140.
3. a) Maunggun Gold Plate Inscription No. 2. Select Inscription, 2nd ed P. 494.
   b) Devnīmorī Stone Casket Inscription of the time of Rudrasena I. (205 A.D.) Āryā verses. 2-6, P. 519. Ibid. Idem.
4. Select Inscription, Ibid. No. 73. P. 186. Lines 4-6.
5. Select Inscription No. 2. P. 263.
   Sragdharā—verses—3, 5, 8 ;
   Śārdulavikrīḍita—verses 4 and 7
   Mandākrāntā—verse—6.
   Pṛthvī—verse—9.
6. Select Inscription No. 24. P. 299. Ibid.
7. P. 276. Ibid. Idem.

the copper plate at the time of Buddha Gupta followed no gaṇa system.[1] Besides these, the metrical compositions found in inscriptions show either Śārdulavikrīḍita or Śloka metre or Sragdharā.[2]

Southern India has cultivated more assiduously the moric metres of meliculous types in their own way than the other regions which are more inclined to the stereotype form of Skt syllabic metres. Talguṇḍā inscriptions of the Kadambas in the middle of the 5th century A.D. can be taken as an instance to be cited here for its rimeless series of moric metres (1 – 24) along with syllabic or orthodox Skt metres. As they are not amenable to usual way of scansion, Kielhorn described them to be the "unbekannten."[3] These metres are of Southern Canarese type being based on Miśra gaṇas. These have been appropriated by Nāgavarmā of the 10th century A.D. The metres found in them are Gītikās.[4] Most curious fact that deserves mention here, is that the same inscription contains a long metre like Daṇḍaka containing

1. a) Śate pañcaṣaṣṭhyādhike varṣāṇāṃ Bhūpatau ca Buddhagupte/ Āṣāḍamāsa śukla dvādaśyāṁ suraguraraddhivase//
First line contains—30 mātrās
and the second—27 mātrās. Udgīti type.
b) EI. Vol. XXXIV. PT. IV: Oct. 1961. P. 163.
Tasy=apy=abhavat=putraḥ sakalakalādhipa ;Vigrahaḥ Sanmyaḥ Śaśalāñchana iva voddaḥ kalikālakalaṅka nirmuktaḥ.
c) Harāhā Stone Inscription of Īśāna Varman Select Inscription. 2nd ed. P. 385. v. 3.
Suta—Śataṃ lebhe nrpo śvapatirvaivasvatādjadguṇoditaṃ tatprasūtā durita - vrtti - rūdho sukharāḥ kṣitīsāḥ kṣatārayaḥ.
2. No. 14, No. 15—P. 283. Ibid. Idem.
No. 26. P. 316. Ibid. Idem.
3. Rice—Ep. Carnatica VII. P. 200.
Ep. I. VIII. 27. P. 31 ; Büheler. Ind. Ant. XXV. P. 246.
Kielhorn—Ein unbekanntes indisches Metrum—P. 148. Nachrichten von der Koniglichen Gesellschaft der Wissenshaften zu Gothingen—Philodogisch Historische Klasse, 1899.
4. Verse. 312 ; P. 114. ed. Kittel.

thirty syllables in a pāda.[1] In Ajanta cave inscription of Harisena[2] dated 6th century A.D. on the Paleographical ground among a large number of stanzas in Skt syllabic metres it is found to have contained some verses (6–9) composed in the moric metre of Gītikā type. The Taṭṭukoli inscription[3] belonging to a period about 7th century A.D. ralso provides us a metrical composition, of course in Canarese language. The lines of this inscription may be scanned as Tripadī type of Miśra gaṇa. The given inscription is sufficient to show that Gītikā type of moric metres have been more frequent in Canarese and Skt during the 7th centuries and more assiduously cultivated in the south than anywhere else.

In the early centuries, Canarese metres like Gītikā etc. are frequently used in the Skt inscriptions of the Southern India. But in late centuries in Canarese Inscriptions of the same region, long Skt metres like Mattebhavikrīḍita, Mahāsragdharā[4]. Siddhi appear frequently. Most noteworthy point to be mentioned here is that among the metres stated above, the first two have been dealt with by the Southern prosodists like Jayakīrti, Hemacandra and Nāgavarmā, whereas Siddhi was first employed by Māgha, also a Southern poet, under the designation of Dhṛtaśrī.

Nāgamaṅgala Taluk[5] of the 12th century contained all these metres mentioned above in their Canarese verses. Devanagare Taluk[6] of the same century produced most

1. Verse. 33. Daṇḍaka with two pādas. Ep Car. VII. P. 200.
2 No. 63. Select Inscription. P. 449. Vide. Dr. Sarcir, Ibid, Idem —Box headed variety of Brāhmī of the southern class of the 6th century A.D."
3. IA. X. P. 61. Ins. No. LXXXIV.
4. Mahāsragdharā = H. II. 354 ; Jk. II. 245, Nagavarman Verse 210.
5. Epigraphia Carnatica—IV. ed. By Rice. P. 228.
1. Ep. Car. Vol. XI. 1903. P. 39.

interesting inscriptions where both Skt and Canarese verses are inscribed side by side. The said inscription commences with the Skt verse containing moric metre with thirteen mātrās in each pāda. The metre has been appropriated by Kavidarpaṇam only.[1] The verse following it is in Vasanta-tilakam metre. Next one is Āryā with four pāda. Amidst them there are verses in Canarese language with syllabic metres.[2] Some of them retain a new rhythm not found elsewhere except in the manual of the Southern prosodist Nāgavarmā who designates it as utpalamale.[3] We need not aweil the list by reproduction of an unending series of inscriptional metrical records, because most of them contain the syllabic metres of orthodox type comprising Sarvasama and Ardhasama syllabic metres.[4] We may close our survey by referring to Peholi Praśasti[5] during the reign of Mahendra-pāla of the 9th century, which contains a verse of Gāyatrī class in which all the components are long.[6]

1. Uddohaka—Kd. II. 17. ABORI. 1935. P. 80.
2. Node nolambavādiyola (ga) ggada savira Nādinol karam/Nādeyūm olpuvetteśeva betturu lakṣmige janmabhūmikon //
3. Sūtra 191. P. 57. Chandombhudhi, Nāgavarmā ; ed. Kittel.
4. V.16. Ardhasama Mālabhārinī Junāgarḥ Rock Inscription of Skandagupta, P. 311, Select Inscription. 2nd ed.
5. E. I. I. P. 247.
6. Verse no. 25. Atrārjaiḥ kṣānāthaiḥ śreyorthaṁ dehasyā/Saṁsāram dṛṣṭoccaiḥ kartavyā sā buddhiḥ // Metre—Sāvitrī—JK. II. 43 ; Vr. III. 9. 2 ; Hem II. 33. P. 41.

V. BUDDHIST SANSKRIT LITERATURE

During the period extending from the 1st century B.C. to 4th century A.D., we come across a particular type of Buddhist literature written in a language which is other than Pāli and Pkt. In genera these works can be termed as Buddist Sanskrit works, which can be categorised into three groups according to the metres and languages used in them. Leaving aside the issue of language we would dialate on the metrical principle applied in these works, which would help us in forming these groups. As evidence, limitation of scansion is obvious ; it must be supported by other factors, but one should not deny that it can give support to others.

(1) The language used, in premier group, is Buddhist hybrid Sanskrit. The metrical portion of it is generally used to be written in gāthā dialects or in mixed Skt. Edgerton thinks many of its features have been inherited from the proto-canonical Pkt.[1] Language represents certain peculiarrities which may be described as middle Indian and Prakritic in broad sense.[2] These peculiarities are exhibited fully in the verse portions, where Barnauf, found a barbarous Skt in which the forms of the ages of Skt, Pāli and Pkt appeared to be confounded. The peculiar verse models and stanzas of these works are such that in the languages of Lefmann[3]- "The language of this Gāthā or the verse forms which comprise more than half of the Lalitavistara is such a type, that is between folk type and artificial collection or well ordered expression, between Pkt and Skt fluctuating to and fro".

This language peculiarities are clearly discerned in the premier group, where Prakritic and Pāli influences are acute and glaringly exposed in the compositions. So far as metrical specimens are concerned, we find in Anuṣṭubhs appearance of Bad Vipulā and predominance of M Vipulā. The

1. P. 39 ; Kuppuswāmī commemoration volume.
2. BSOS. VIII. P. 502.
3. Vide Introduction, Lefmann, XVIII. 1908.

verses other than the Anuṣṭubhs are apparently of quantitative type and are to be scanned by the strictest rule of the Skt scansions of course with some minor restrictions viz., where two shorts may be substituted for one long and vice versa, metricausa.[1] This substitution is much more common in the initials than in the 4th or 5th and more or less in other parts also. This principle is applied mostly to Triṣṭubh and Jagatī, excepting some classes found in the compositions of Lalitavistara[2] and Rāṣṭrapālaparipṛccha.[3] To this group can be included the works—Lalitavistara, Saddharmapuṇḍarīkasūtraṁ,[4] Samādhirāja[5] Sūtra, Gaṇḍavyūhosūtra,[6] Ratnaguṇa[7] samuccaya and Rāṣṭrapālaparipṛccha. The second group is more ambitious and less hybrid Skt in the sense that they retain some of the affinities of the first group such as metrical specimens of Anuṣṭubh, showing preference for Bad Vipulās etc., but lacking some chracteristics in verse froms where the manifold liberties have been allowed with the language to attain the metrical result.

The third group on the other hand, is purely classical so far as metrical specimens are concerned. Only remarkable feature that can be counted in this case, is the unbalanced dominance of the First Vipulā which goes side by side with M Vipulā in other classical works.[8]

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1. Edgerton, Vol. LXVI. JAOS. 32. It should be borne in mind that this principle has been applied in all old Texts in canonical works of Buddha and Jaina.
2. Lalitavistara. P. 126. R.L. Mitra's edition. 1877. 13th long of a Śārdulavikrīḍita has been splitted into two shorts.
3. Rāṣṭrapālaparipṛccha—Bh. Skt. T. Series XVII. 1961.
4. Bh. Skt. T. Series VI. 1960.
5. Bh. Skt. T. Series II. 1961.
6. Bh. Skt. T. Series V. 1960.
7. Ed. in Indo. Ir. Jr. Vol. V. P. I.
8. Kumārsambhava—274P 14/M, 9, 14/First.
Raghuvaṁśa —1017 / 30/M, 18, 31/First.
Whereas in Aśvaghoṣa—Saundarānanda—669P 10/M, 8, 81/1st.

In the second group can be included Nāgārjuna's Madhyamakārikās, Laṅkāvatārasūtras etc.[1] In the third group on the other hand, we have the works of Buddhists like Aśvaghoṣa, Mātṛceta and Āryasūra which bear almost classical patterns so far as philological and prosodical acumen are concerned, containg however here and there some expressions or usages which are foreign to the classical Skt literature.

So far as the Anuṣtubhs are concerned, the following specimens found in Buddhist hybrid Skt works, i e., in First two groups, deserve special mention, for they show some affinity with the Anuṣtsubh in Pāli and Pkt works.

Bad Vipulās, i.e., I min, I maj, and D reappear in these works as they continue in Pāli[2]. The reappearance of them at such a late period is due perhaps to the close connection of the Buddhists with Pāli works. In contradiction to this the third group or classical type of Buddhist Skt works appear to have discarded these Bad Vipulās.

Again, M Vipulā which predominates in Pāli[3] seems to

Buddhacarita	—535P	7, 8, 50
Mātṛceṭa	—254	6, 9, 33.

1. For these two works, the scholar has utilized the figures of the metrical specimens of Morton Smith—(I. Ir. Jr. Vol. V. P. 28).

2. (First group) Saddharmapuṇḍarīka sūtram —1.0.0.
Suvarṇaprabhāsottama sūtram —17.4.8. etc.
Samādhirājasūtram 1.0.1.
(Second group) Nāgārjuna Mādhyamikakārikās —5.1.7.
Laṅkāvatāra Sagāthakam —7.5.1 etc.
(Pali works) Therīgāthā ... 76.13.56.
Jātaka ... 79.12.46.
Dīpavaṁśa ... 15.1.9.
Mahā vaṁśa ... 14.5.4.

3.

Therīgāthā	— 2004	195.	145.	107.	26.......	
Jātaka	— 1812	183.	131	110.	57	
Dīpavaṁśa	— 583	53.	34.	20.	11.	
Saddharma Puṇḍarīka Sūtra	— 451.	51.	9.	10.	11.	1.
Samādhirājasūtra	— 146,	20.	1.	1.	10.	2.

be the most common in the works of these two groups, but their uses become proportionately less in classical type of Buddhist Skt works. This can be taken as due to the Pāli influence.

The important feature appeared in the verses of Buddh. H. Skt i.e. the substitution of two shorts for a long by which this literature, differed from those of classical Skt,. seems to have inherited from the protocanonical Pkt.[1] Moreover, this very feature points to the moric equivalence of Pkt metre.

Moderate preference for the First Vipulā in classical type of Buddh. H. Skt works, which is a prominent figure during the period between 1st century B. C. and 1st century A.D. cad be accounted for the Pkt influence. Morton Smith[2] is of opinion that the consecutive shorts are due to some factors such as disappearance of the intervocalic consonants and the simplification of the clusters. It has been further argued that the existence of the number of 1st Vipulā is due to the Gītā which showed marked preference for that Vipulā and which enjoyed unrivalled popularity during that period.

Fourth Vipulā[3] or Diiambus appears frequently in some works. This can be taken as the cases of archaicness or Purāṇic licence. This is again sometimes due "to the adoptation of Gāthā freedom conspicuous in all popular and therefore loose composition."[4]

1. cf. Edgerton, the Prakrit underlying Buddhistic Hybrid Skt. BSOS. VIII. P. 505.
2. Indo Iranian Journal, V. P. 31.
3. Nāgārjuna's M. K.—53, Saddharma P.S.—11.
   Suvarṇa Pravottoma—41, etc.
   cf. Manu—3422 264, 151, 1491, 119.
   Prātiśākhya—316 32, 25, 7, 16
   Bṛhaddevatā—1723 163, 58, 35, 44.
4. Vide. Hopkins, Great Epics of India—P. 242. 1920.

Other metrical specimens appearing in these works require separate treatment on account of their peculiarities of language in which they are written.

In the premier group, it is found, that the authors followed principles different from those that were applied in Anuṣṭubh. The substitution of a long for two shorts (of which we have stated before) has been applied in Saddharmapuṇḍarīkasūtram on initial in 67 cases, on the 4th in 10 cases and on the 5th in 4 cases.[1]

Most of the ballads of these works seemed to be composed extempore, as they bristled with colloquial and vernacular forms of speech. Yet one will be amazed at the tact and the ability of the poet rhapsodists who are perfectly familiar with the most intricate principles of Skt prosody and composed with ease and elegance the syllabic metre of octosyllabic group to complicated Śārdulavikrīḍita. Side by side Āryā, Vaitālīya and even Dohaka or Dohā are pointing out the spontaneous development of different traditions and this is due to the fact that the language of these Gāthās is not "lebendige volkspruche",[2] nor mixed language, but contains the feature of a mixture of Skt and Pkt in order to be applied in various methods of versification.

Six thousand metrical stanzas of Lalitavistara present three classes of metres—syllabic, moric and Āryā with a number of their varieties. Besides Anuṣṭubhs there occur syllabic metres from Triṣṭubh class to Daṇḍaka class. Verses of S. P.[3] exhibit only Anuṣṭubh, Triṣṭubh and Jagatī

1. Ch III 3.4a—on fourth—Ahosmi parivancbitu pāpacittayaḥ.
   3.25a—on fifth—Acintiye aparimitasmikalpe.
2. Sie ist nicht lebendige volkspruche, noch auch gebildete schriftsprache, da sie eine eineheitlichen character entrat sondern vielmehr so weil als möglich beides Skt order Pkt. Zu mal eine Mischbildung wie gemacht um fur mannigfaltige versifikation verwendber Zu sein——.
   Lalitavistara—Lefmann II. P. XVIII. Introduction.
3. S.P.=Saddharmapuṇḍarīka sūtram.
   L.V.=Lalitavistara.

varieties. In Triṣṭubh or Jagatī, mostly we have stanzas with its hybrid form, i.e., Indravajrā group with Mahendravajrā. Jagatī represents, on the other hand, Vaṁśastha type hybridized with a new rhythm. In orthodox manuals, both the new rhythms are absent but they have been given places in manuals of Jaina prosodists like Jayakīrti and Hemacandra.[1] The latter chooses Mahendravajrā for the continued narration of the 12th canto of Dvyaśraya[2] Kāvyam. In some of the proto-canonical works also this type of hybrid verses is found to exist.[3] In Lalitavistara this type of Triṣṭubh can be found abundantly but in Samādhirājasūtram,[4] Gandovyūhasūtram[5] and in Avadānaśatakam,[6] it is used sporadically. In every Buddh. H. Skt works these specimens are present exhibiting the curious phenomenon i.e., substituting a long for two shorts and vice versa metri cauasa. Due to the application of this new method, the number of new specimens emerged by the resolution of two shorts into a long, in the rhythm of Pramitakṣarā (UU–U–UUU-UU–).

We have the new rhythm– –U–UU U–U U–which has been aptly appropriated by Hemacandra[7] with designation Utthāpanī, i.e., which has risen. This[8] has been found in a complete stanza after being hybridized with Pramitakṣarā in series of verses. Musical element of it can be guessed from the inclusion of this metre in the Dhruvā chapter of Bharata.[9]

1. Jayakīrti—II. 158. Maṇikuṇḍalam.
Hemcandra—II. 217. Sudantam.
2. Bombay Skt.Series. 60. 1885. Bombay Skt Pkt Series-76.
3. See Infra — Mani sattam, Mahāvagga — Pāli publication board. 1956. P.4.
4. Bh. Skt. Text Series. II. XVII. 127. P. 121.
5. Bh. Skt. Text Series. V. XLIII. 24. P. 317.
6. Bh. Skt. T.S. XIX. I. Varga. 3.4. P.3.
7. Hem. II. 148.
8. Gaṇḍovyūhasūtram, XXXVIII, ab Pramitakṣarā ; ed utthāpani. In this chapter most of the verses contain this rhythm. P. 229.
9. Bharata Nāṭyaśāstra — XXXII. 148. Viśloka.

As in classical literature we get hybrid form of stanza with Vaṃśastha group and Indravajrā group, so in Bh. H. Skt texts we meet with hybrid verses either with Mahendravajrā or with Maṇikuṇḍala.[1]

Third type that we have is the Upajāti of Śakvarī and Atiśakvarī. This mostly appears in the patterns of Vasantatilakam and Ṛṣabham.[2] With more known Mālinī we have the combination of a new rhythm which has been appropriated by Jayakīrti.[3] Finally, we can refer to the hybrid verses of Atidhṛti and Utkṛti, containing Śārdulavikrīḍita and Mattekhavikrīḍita, the latter being the favourite to the South Indians as can be evidenced by their occasional appearance in the Carnatic Inscription[4] and inclusion of the same in the Carnatic manual.[5]

In this connection we must recall in mind, the place of origin of the Mahāyāna School of Buddhism, under whose influence the Buddhist Skt literature developed to a greater or lesser degree.[6] It became an accredited fact that though in some Hīnayāna text like Mahāvastu we find mixed Skt, yet most of the extant texts written in hybrid Skt have been originated in the Southern India. Mahāyāna school made its first appearance in Andhra where the Mahāsaṅgikās had their

2. Samādhirājasūtra — 38. Maṇikuṇḍala with Upendravajrā Mādhyamikavṛtti, Bibl. Buddhica IV. ed. De la Valle Pussin 1912.
P. 514. Tathāryāstikakṣya sūtre —
Yadiko ci dharmān bhavet svabhāvaḥ
Tatraiva gaccheya jinaḥ sa srāvakaḥ
kūṭastha dharman siya na nivṛto
na nisprapañca bhavi ja tu paṇḍitaḥ.
3. Rāṣṭrapālaparipṛccha; Bh. S.T. Series XVII. 1961. Verse 63, P.127. Ratnaguṇaosamuccaya Gāthā contains 301 Vasantatilakam stanza with this new rhythm. ed. in Indo. Ir. Journal. Vol. V. I PP.
4. II 169. Jayakīrti.
5. Epigraphica Carnatica Vol. IV. P. 228 ; 237 etc.
6. Chandombudhi — ed Kittel. 1875, verse 214.
1. Winternitz, H.S.L. (Tran) Vol.II. P. I. P. 227. Ibid. P. 230.

centre and already in Kaṇiṣka's time it got recognition and was spread all over North India.[1] Besides, we have another peculiar type of hybrid metre, in which Dodhakam has been hybridized with a new rhythm UU–, UU–,UU– –. This type of Upajāti metre has been extensively used in Gaṇḍovyūha sūtram[2] in which we find a prayer[3] in sixtytwo melodious Dodhaka stanzas. This Dodhaka is the favourite metre of the Mahāyāna Buddhists.[4] Second class of Varṇa Vṛtta employed in Lalitavistara, is of Tālavṛtta type.[5] The first type of this class afforded by this work is that which consists of any number of Iambic[6] and Trochaic[7] rhythm.

Another type found in the stanzas consists of IIS gaṇas of any number.[8] Still another kind consisting of five SII gaṇas with a final long can be found in many places. Sometimes they are united in hybrid form with Toṭaka rhythm being intermittently rimed.[9]

In these Gāthās strict principle of the law of versification has not been fully maintained. This tendency perhaps tends to show that they owe their origin to Pāli language.[10]

In these innumerable Gāthās one can find out various types of metrical patterns not appropriated by the extant

1. Vide age of Imperial unity. Vol II. P. 387. ed. 1951.
2. Gandovyūha Sūtram, 43 — 4, 6, 7, 8, P. 314.
3. Bhadrācārya Parinidhāna Gāthā — Gandovyūhasūtram. Pp.428,436, 1—62.
4. Watanabe, Diss, Strassburg, P. 24. 1912.
5. Vide P. 198. Lalitavistara. R.L. Mitra's ed. Metre with 8 pairs of short and long letter. This is pure Kannada metre known as Mahotsava.
6. Vide. Page 236. — Lalitavistara, Ed. R.R. Lall Mitra.
7. Op. Cit. Footnote 41.
8. Vide P.204. Ibid. Idem. Yadanārigaṇastunavenuravai......etc.
9. P. 407. Ibid. Gītikavādita nṛtyasuśikṣitikā
   Rātikaraṇajāti surūpinika
   Yādinecchasi kāmasu lālasika.
10. Vide. Edgerton — JAOS. 66. 65.

manuals. Thus we have beautiful Mātrāsamakam with fixed syllabic[1] form, stanzas with new pattern Masajabhagaga[2] which appeared in the verses of Rāṣṭrapālaparipṛccha and in a hybrid stanza of the aforesaid metre with a new rhythm IISSII SIS ISI ISS.[3] The last mentioned rhythm has been born out of the aforesaid rhythm by substituting the first long by two shorts. In ch. 15th and 16th of the Lalitavistara, we find an extensively used rhythm ta ta na[4] ra ga. Among the much known Sarvasama Vṛttas found in Lalitavistara, are the Rathoddatā[5] along with other forms of Triṣṭubh group and Daṇḍaka types.[6] Ardhasamavṛttas like Puṣpitāgrā,[7] Vegavatī, are also found sporadically.

As for Āryā verses, there are stanzas with regular gaṇa system, like classical ones and there are such ones whose two

1. P. 188. Śilante Śubhavimalakhandam purvānte Varasatatambhāsī
Śilenānatisadṛśumaharse mocchi jagi viridha kilisaiḥ.
2. Pp. 410—412 — Lalitavistara.
3. Rāṣṭrapālaparipṛccha P.156. Verse no.333. B.S. Text Series. 17.1960.
Rūpam darśayate manoramam jagadārthe
Pratibhāsodaka candrasamnibham yathā mayā
Sarvāsveva ca dikṣu dṛśyate jina kāya
no ca rūpa pramāṇu dṛśyate sugatānām.
4. Lalitavistara. Pp. 283—286.
Mātrāhicchando pratibhani Bodhisattvaḥ
tuṣṭa bhavitvā api mama jñāti samjñaḥ
Śāstra Rasajña tvayi sad bhaviṣyanti
pramena mahyaṁ tvayi no vivartisyante.
5. 15th Adhyāya of Lalitavistara. P. 263.
48th chapter of Gandovyūhasūtra — verses — 56—178.
21st chapter of Samādhirājasūtra.
6. Pp. 147—48 — ab Daṇḍaka type CD arṇa type.
7. Vegavatī — Lalitavistara Lefmann's ed. P.287 3—4. (Sa Sa Sa ga — bha bha bha ga ga).
Tṛṇu dehimi swastika śīghram adya mamārthu tṛṇāyaiḥ Sumahāntaḥ // Savalaṃ namuciṁ nihanitvā / Bodhimanuttāra śānti spṛśiṣye // Puṣpitāgrā——Tāśca sahitapuṣpamālya hastā / upagami vesma nṛpasyajātakānkṣā / puṣpa tathā vilepanām gṛhitvā / Daśanakha anjalibhirṇama syamāṇāḥ // P.49 Ibid. Idem.

hemistiches contain total count of syllabic instants[1] in their respective parts and such types which admit amphibrachic in odd[2] pādas. Finally, we may close our survey by mentioning the occurrence of Vaitālīya and Aupacchandasika metres, very favourite to Jainas and Buddhists. Incidentally, we may refer to the pure mātrā metres like Dohā,[3] Rolā,[4] Mālā[5] and Abhīra[6] found in Lefmann's edition, which R.L Mitra's edition have in quite different version. In the treatment of long syllabic metres the remaining groups are just like our classical ones. We need not prepare a statistical list of the metres employed by them. We will sketch out here only those lines showing peculiar characteristic marks in the verses employed in these texts.

Divyāvadāna is a complied type of work containing the material from the old text holding in its limited scope different traditions. Thus we meet here the non-classical Āryā,[7] hybrid type of Vaitālīya[8] on one side and regular classical syllabic metres from Upajāti to Śārdulavikrīḍita on the

1. Vide Lalitavistara. P. 481. R.L. Mitra's ed.
2. Vide Lalitavistara. P. 18D. Ibid.
3. Ref. in Lefmann. P. 210. Nṛpasiṁha Śaradindupūrṇa /Kumudaśaśāṅkamudita // In R.L. Mitra's ed. These are in prose from p 256. ed. p.362.
4. Rolā (P.I.91) having 24 mātrās in each pāda of quadrapad stanzas in Lefmann's ed. Pp.167—70. But in R.L. Mitra's edition it consists of twenty two mātrās, vide. Pp.163—164.
5. Lefmann. P.253 (14—16) (P.I.164) consisting of 45 — 27 mātrās. But in Lefmann's ed it contains (20 — 25) mātrās. In R.L. Mitra's ed. it is almost like prose. P.318.
6. Lefmann (Pp.323—5) describes it as mātrā metre but really it is a fixed syllabic metre in R.L. Mitra's ed. P.409.
7. Divyāvadāna, Ed. Cowel and Neil. 1886. I. Ch. Pp. 9, 10, 12 in which the 1st gaṇa is ISI.
8. XXVI. ch. P. 365. — ABC contains the pattern of the 1st pāda of Aupacchandasikam and D contains the 2nd pāda of Aupacchandasikam.

other. Here also we have the Buddh. H. Skt metres[1] and peculiar type of Upajāti[2] of Rucirā with another type of verse which like others differs from Rucirā type only in initial which is long in the latter.

Aśvaghoṣa in his two works Buddhacarita and Saundarānanda kāvyam showed a special skill in handling the rare metres in a remote age. This celebrated Buddhist among the widely used classical metres, employed some new ones not usually appearing in classical literature.

Most remarkable is the Viṣama Vṛtta Udgātā used for continued narration in Saundarānanda.[3] Śarabhalalita[4] and Vardhamāna[5] with the scheme of augmenting the number of syllables. Among the long metres Aśvaghoṣa favoured, Śārdulavikrīḍita,[6] Suvadanā[7] and Śragdharā[8] appeared in Saundarānanda kāvyam and dramas.[9] Śragdharā is very favourite metre of Buddhists especially of those who wrote their works in Skt language.

It is evident from the preceding deliberation that Bh. H. Skt texts retained varied type of metrical specimens enshrined in the composition of different languages. As the languages of these texts are closely related to Ardhamāgadhī and Apabhraṁśa, the writers allowed themselves with the

1. XXVI. Ch. P. 381. Ibid. In case of Vaiśva Devī.
XVI. Ch. P. 266. In case of Triṣṭubh, Mahendravajrā.
V. Ch. P. 72. The same.
XI. Ch. P. 138. The same.
2. P. 269. Ch. XVIII. In the case of Rucirā in the same stanza we have jabhasajaga and tabhasajaga.
3. Saundarānandakāvyam Johnston ed. III. 1—41. S.
4. Canto XII. 43 ; XIII. 56. Ibid. Idem.
5. II. 64. 65, Ibid. Idem.
6. Saundarānanda Kāvyam. XVIII. 62, 63, Ibid.
7. Canto XI. 62 — Ibid. Idem.
8. Canto XVIII 664 — Ibid. Idem.
9. Vide, Buddhistisches Stotros, Dieter Schlingloff. 1955.

manifold liberties in order to attain the metrical results. In this it can be expected that they conform to the tradition of the Pkt dialect from which they started. As they belong to the transition period, special features of their metrical peculiarities speak of their special inclination on Skt tradition, consequently to the syllabic metres. That is why except very few which can be found in Lalitavistara, the vast multitudes of the verses have Skt type of syllabic arrangement coupled with occasional substitution of two shorts for a long

VI. EPIC LITERATURE*

The period succeeding the sūtras was characterised by many sided literary activities throughout India. The literary products of this period may be categorised, according to their contents, under three main heads, viz., religious, philosophical and secular. The rise of different religious sects, i.e, Brāhmaṇas, Buddhists and Jainas each with rich and distinctive literature of its own, is the marked feature of the literary activities of this time. Philosophical dogmas of the Upaniṣads cultivated in their own way under secluded atmosphere by the hieratic class is another phase of literature of this period. Direct flow of Brahmanic cult with the last remnants of the Vedic literature is also no less insignificant. Side by side a secular literature in the form of Epic presented a distinct phase in which literary development though a free and less polished but more practical form of Skt was employed for shaping a literature not hieratic but no less aristocratic. In strictest sense, it cannot be called popular

* Abbreviations used in this section :—
(Mahābhārata MB., Rāmāyaṇa Rāmā.)

but it was after all loved by the populace. That the literary peculiarities which this type of literature possessed are solely of its own denies the theory of Pkt originals and these must be traced ultimately in an unbroken tradition of Skt inherited from the Veda. The Epics as we have them are products not of a single hand, neither of a particular period, but they are really a jumbled up mass of literary products belonging to different periods and to a good many authors. Even the critical editions could not clear up the mess with any spectacular result, though they endeavoured to sieve out a considerable portion of the vulgar texts. Examining the relative patterns of the existing verses in the two great Epics we find that the metres of the Epics reflect heterogenous traditions, presenting themselves in different groups. The prevailing groups are the syllabic and the moric, the former represents Brahmanic traditions and the latter non-Brahmanic.[1]

The great Epics present following groups of specimens based on syllable : the free syllabic rhythm in form of Triṣṭubh and Anuṣṭubh -- the latter of which is the principal metre as has been chosen by the Epic versifier because of its inherent quality of easy felicity of narrating the heroic tale.

The Triṣṭubh, on the other hand, in the early composition has been arranged with very little restriction—consequently committing a variety of verse norms in the MB and reduced to one prevailing type in the Rāmāyaṇa because of its surrender to classical restriction fallen upon it,

D	U -- U —	
n	UUU U̠	The Vipulā figures are collected from
I maj	— — UU	Ṛg Vedic 400 Anuṣṭubhs. — Indo Iranian
I min	UU — —	Journal. V. P. 26.
X	—UU—	
P	U — — —	
M	— — — —	
T	— U -- U	

being the earliest Kāvya in the classical age.

Jagatī pattern more or less made their appearance now and then along with these Triṣṭubhs. Fixed types of any norm of this class are common in verse form but rare in stanza form.

The refined classical rhythm differs not only from that of the Epic but also from those of Purāṇas in employment of the 4th Vipulā, in the inclusion of the combination with Diiambus and Pathyā, in preference of the 2nd Vipulā over the 3rd Vipulā. The foregoing statistical discussion, though appears to be somewhat boresome, will enable us to determine the relative position of the Epic between the Vedic and the classic.

The popularity of the Vipulās in the Vedic pattern stands in such order – D, π, I maj, X, P, I min, M, T. And the emergence of π as the most common mark of regular Vipulā in pre-Gupta age and the frequent appearance of the same in some part of the Epic literature speaks of the relative chronological development of Epic.

Practically, there is the Epic usage in respect of the proportion of Vipulās to Pathyās.[1] The first Vipulā or Paeon the favourite Vedic pattern after Diiambus, can also be found in considerable places and X (choriumbus), M (Molossus, T (Trochee), I min, I maj are not rare. Again, Pathyā form occupied the considerable portion. This can be accredited to the fact that the different parts of the Epics have been committed by the divergent personality of the different ages.

The complete absence of the Trochee in classical norms[2] and the number of occurrences of the same in Manu and in some parts of the Mahābhārata speak of the relative

1. Hopkins, Great Epics of India – P. 223. 1901.
2. Kālidāsa has one trochee in Kumārasambhavam. But this is completely disappeared in the Kāvyas from Aśvaghoṣa to Bhāravi.

archaic nature of the Epic.[1] Incidentally, we can only make a passing reference to the norms appeared in the Purāṇas[2], which sometimes differ from the refined classical ones. In 500 ślokas of the Vāyu (Ch. IV–IX) only 15 Fourth Vipulās can be found. Agni Purāṇam provides for the fifty seven of this specimen in 505 ślokas (Ch. I–XX). On the other hand, lateness of Purāṇic choice over that of the Epic in case of the selection M (3rd Vipulā) over the X (2nd Vipulā) proves unhesitatingly the approximity to classical age[4]. The Gītā in its 500 ślokas (830–1382) shows proportionately less favour to the 2nd Vipulās, though retains marked preference when compared to those of the 3rd. 2nd Vipulā occurs only twenty-nine times against eleven instances of the third.

In its inclination to the third over the second and in its marked preference for the 1st, the Rāmāyaṇa approaches more to classics. But it is more archaic than classic where it favours the 4th more which the classical literature lack totally[5]. Practically, in so far as the use of Vipulās are

1. Number of occurrences of Trochee is 199 out of 4107 ślokas.
   Śakuntalā story of Mahābhārata — 1 out of 174 ślokas.
   Bharata Episode in Mahābhārata — 4 out of 475 ślokas.
   Gītā (495 to 830) ; 1382 to 1532 only 22 cases.
   Nala Upākhyāna in Mahābhārata .... 10 cases.
   Anuśāsana parvan — — — — .... 7 cases.
   Rāmāyaṇa (IV, 1 — 11) .... 2 " .
   Raghuvaṁśa (1000) .... 0 " .
2. Except those referred to above the Purāṇas have not been taken for investigation.
3. 4th Vipulā — U — U or Trochee or T
4. Epic sector of Śānti parvan (13, 224 – 13740) Second 50, third 32
   Vāyu Purāṇam (IV to IX) 33 51
   Agni Purāṇam (I to XX) .... 26 ...... 50.
5.

	I Vipulā	II	III	IV
Raghu	33	17	26	0
Rāmāyaṇa IV, 1 — 11	62	20	34	2

concerned, the Epic shows an unstable trend. The relative proportion of the 4th Vipulā in the successive parts of the Āśramaparvan will imply the classical characteristics in the same. Four or five cases in thousand hemistiches bear a sharp contrast to one part in which there occurs five 4th Vipulās in 35 ślokas. In another case also in successive thousand hemistiches only three 4th Vipulās appeared. Thus some parts submit quite contradictory results. Similarly, in some fascicules of Droṇaparvan we find the same contradictory result.[1] Thus the chapters 72-84 are more classic than the 51-71, whereas the chapters 92-100 show more archaicness.

In the Karṇa (Chs. 18-29), in the old tale, it presents only seven, 4th Vipulās in 650 verses whereas in the Sabhā it is thirty six in thousand verses (Chs. 11, 20, 33-34). Jatugṛha and Hiḍimbā stories place thirteen 4th Vipulās in thousand verses whereas in Virāṭa (Ch. 325-825) in the same number of verses 4th Vipulās count only six.

In three more fascicules of thousand verses collected from the Gītā, the Śānti and the Rāmāyaṇa Chapter III, 1-60 verses we could have quite another picture. Among the three Anuṣṭubhs in the Gītā stands in her antique gravity[2], whereas those in the Śānti. are almost on the metrical par with those of the Rāmāyaṇa. Even in those

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Aśvamedha 59 — 77	77	27	34	5

		I	II	III	IV
Chs.	51 — 71 :	0	30	40	21
	72 — 84 :	0	one more second than the third		4
	92 — 100 :	44	14	37	13.

	I	II	III	IV
2. Gītā	38 ;	29 ;	11 ;	22 ;
Śānti	50 ;	31 ;	29 ;	3 ;
Rāmāyaṇa Ch. 1 — 16.	60 ;	33 ;	31 ;	1.

parts of the Śānti which have been reckoned as old because of the inclusion of the old tale, the number of 4th Vipulā is very insignificant.[1]

On the contrary, we can present another figure that will accord with the theory of lateness, i.e., comparative scarcity of 4th Vipulā and preponderance of the 3rd over the 2nd. In thousand verses of the Udyoga (Chs. 119-133) neither the account nor the metrical appearance presents antique form.[2]

In spite of the anomalies in concordance and discords in existing style, the Epic śloka differs from classical model most remarkably in Vipulā preferences. The archaicness of the verses may also be proved by the statistical method, i.e., by the proportion of the 1st and the 2nd Vipulās employed in the verses. In the beginning of the Christian era, there is a marked preference for the 1st Vipulā the number of which is very insignificant in Upaniṣads. But it appears to be predominant in the period between 1st cent. B.C and 2nd cent. A.D.[3] The popularity of this figure can be acco-

1. For one thousand ślokas the order of Vipulās is 55 ; 25 ; 46 ; 10 respectively.
2. The order is — 48 ; 28 ; 39 ; 13. And of the 13, 4th Vipulās 8 contain the proper names.
3. Vedic works :—

Prātiśākhya :—	7 : 25 : 32	Aśvaghoṣa —	
Bṛhaddevatā —	35 : 58 : 168.	Saundarānanda	— 81 : 8 : 10
		Buddhacarita	— 50 : 8 : 7
Kaṭh. U. II and IV —	0 : 4 : 5	Mātṛceta	— 33 : 9 : 6
Iśa. U.	— 0 : 0 : 3		
		Kālidāsa —	
		Kumārasambhava	—14 : 9 : 14
		Śakuntalā	— 1 : 1 : 0
		Mālavikā	— 2 : 1 : 1 etc.

Non-Vedic works :—
Older parts of Manu — 149 : 151 : 264
Manu in Mānava Dharma Śāstra — 47 : 32 : 33.
I — VI — IX (150 — A.D).

unted from the fact that the very form of it which represents UUU U, indicates the Pkt influences where the clusters of the conjunct generally used to be simplified. In other way, it has been argued that the Gītā retains more 1st Vipulās than any other figure and the initial popularity of it is due to the Gītā which everyone tries to assimilate in form and in sentiment.

The results obtained from the statistical data given above may be summed up as follows :—the 3rd Vipulā which in the late Vedic literature predominates over the two other Vipulā forms, has been dominated by the 2nd one in the age following it and then the 1st came to be prominent in the early Christian era and then again appears the 3rd.

Lastly, we are to refer here to continuous Iambic ślokas which are undoubtedly later than the other Epic forms of śloka. This is a bunch of forty stanzas successively written perhaps by some poetasters.[1]

The only Vedic remnant which lives through the ages in metrical literature is the diiambic close in the even pādas of Anuṣṭubh. In the comparatively early literature,[2] its frequency can be noticed, but due to heterogenous influences, this form assumes a bit altered i.e., – – V – in later Epics retaining the 7th in its light form.

Besides, these Śloka forms, the hypermetric types where the 9th syllable is often attached to prior pāda exhibit all the possible forms of the close of the 1st pāda. It is more

1. XII. 323. 12075 — 12113 (Pp. 391—92. Vol. III. Pt. 11) Mahābhārata.
2. cf. Oldenberg — zur theorie des śloka — ZDMG. XXXV. P. 187. Die Enstehung des śloka Metrums datiert von der Zeit wo der Herrshaft des Iambus am Ende der ersten Vershalfte gebrochen und derselbe dort durch den Antispest ersetzt würde. Dieser vorgang gehart einer Epoche an, die höchst wahrscheinlich hinter der Enstehung der altesten in śloken Verfessten epischen Gedichte Weit Zuruck liegt :

usual in the Mahābhārata than in the Rāmāyaṇa.[1] Occasional existence of these hypermetrical verses are due perhaps to the fact that the more measurement is in work in which the long has been divided into two component shorts. And this principle is more discerned in Triṣṭubh than in Anuṣṭubh. The results obtained so far from the discussions above may thus be put in a nutshell :—

The Anuṣṭubh gets two major forms, Pathyā and 3rd Vipulā. The 2nd and the 4th Vipulā are comparatively earlier, whereas the 1st may be assigned to a period between pre-Christian era and early parts of Christian era. Diiambus and Minor Ionic appeared sporadically but became almost extinct in later Epic style. Major Ionic can be found but exceptionally. Finally, we may conclude, so far as rhythm is concerned, the Anuṣṭubhs of the Rāmā. stand between those of the MB and of classical age. Next to Anuṣṭubh, Triṣṭubh pādas predominate in the great Epics. The prevailing type of the Triṣṭubh form is U̲ – U – followed by – UU –, – U – –, UU – –,[2] in the MB. Triṣṭubhs however admit varied types of forms and are not of uniform type. About 1/5 Triṣṭubh in the MB contains hypermetric rhythm which are Jagatī in form but Triṣṭubh in rhythm.

Follwing forms are common in the existing verses :-

1. With 3rd short, 5th short and 7th short.
2. With 3rd long 5th anceps and 7th long.
3. With 3rd long 5th short and 7th long.

The given forms make provisions for two group Śālinī and Upajāti.

1. Pathyā : anubhūyatāmayaṁ vīrāḥ : Nala, II 9.
   1st Vipulā : Prakṛtiḥ guṇān vikurute : XII, 314. 15.
   2nd Vipulā : Katham Ārṣṭiṣeno bhagavān : IX, 40, 1.
   3rd Vipulā : Navanītapaṅkāḥ kṣirodāḥ : XIII 80, 6.
   4th Vipulā : Sarṇāgataṁ na tyajeyam V. 12. 16.

2. Hopkins — Op. cit. P. 275.

Among these the first is very archaic because, it presents Upajāti opening U̱ – U – and subnormal Vedic break UUU and common cadence. The second norm comprises syncopated opening, 5th anceps and 7th long and the regular cadence. And last one exhibits long 3rd and 4th, 5th and 6th as three consecutive short,[1] followed by long and regular cadence – U – U. Besides these, there are other specimens in MB all of which are of archaic types.

The Rāmā. on the other hand, shows preference for only one form U̱ – U – – UU – U – U̱ out of the varied pādas of the MB. And unlike latter it maintains carefully the uniformity of the pādas in a stanza almost in the classical manner.

In the Rāmā, the Triṣṭubhs are generally used as the closing verse of the Sargas or Chapters which are mainly written in Anuṣṭubh metres. The Triṣṭubhs again are characterised by their regularity and their close adherence to classical Upajāti. The Ayodhyākāṇḍa admits highest number of Upajātis, i.e, exceeding the number 200, which according to their syllabic form can be grouped into two sections :- Upajāti of Vajrā group and Upajāti of Vaṁśastha group.

We would first go through the types of Triṣṭubh pāda appearing in the Epics, then we would consider the relative uniformity of the pādas when transformed into identical stanza, with a view to examining the existing metres according to the classical manual.

In the first stage of the Triṣṭubh form, rhythm is the first factor to be concerned with. Some norms of the Triṣṭubh in the MB have been discussed and we will observe

1. The middle foot UUU occurs not infrequently in the older Epic but in the whole of the IVth Book, it occurs but once and in the 7th book only twice in the 1280 pādas. In old Epic common are -- U — — and UU — — . Ibid, Idem. P. 313.

now catalectic, hypermetric and Morā Triṣṭubh. In all these forms, the Triṣṭubh cadence is in work.[1] Triṣṭubh verses always retain the Vedic cadence and in case of the catalectic and hypermetric verses also, it leaves the last four unaffected. This phenomenon is clearly apprehended if one compares hypermetric Triṣṭubh with Jagatī verses which, as has been wrongly put sometimes by some scholars, came into being by the addition of a syllable at the close where Trochee of the Triṣṭubh has been converted into – U—. But the real hypermetric form is the case of the Vaiśvadevī where the opening of Śālinī, already in the Vedic period, has been prolonged by one long. In the rhythm of Upajāti the Vedic versifier made provision for the late Caesura where as in the rhythm of Śālinī Vātormī, the early Caesura has been provided.

Epic verses generally of the MB sometimes failed to retain the late caesura in the Upajāti stanzas thus providing scope for the classical manual to be silent on this point, i.e, placing no position for any caesura.[2] Process of insertion generally follows the 4th and this is Vedic[3] and can be found in the Upaniṣads and the Buddhistic texts.

The hypermetric beginning with an anapaest instead of a long initial can be found in Buddhistic and Jaina poetry which we have shown before.[4] The hypermetric Jagatī

1. — U — U.
2. Harivaṃśa VIII. 399. Tam Kurdamānam madhusūdanaḥ sa
   dṛṣṭvā mahātmā harṣanvitastaḥ
   cukūrda satya sahito mahātmā
   balasya dhīmān harṣagamārtham.
3. I, 71, 40d. Yathā tvadarthaṁ rakṣita'haṁ careyam
   I, 120, 3. Tā no vidvāṁsa manvocetam adya
   MB Specimens :— anena dagdhā varṣapūgān vināthā
   vārāṇasī nagarī sambhabhuva. V. 48, 76.
   cf. Vaiśvadevī — — — — (—) — U — —U — —
4. The rhythm of Mahendravajrā (IIS ISS IIS ISS) with the Upajāti rhythm points out this phenomena.

came into being in the same process through splitting up of the 5th syllable which is long in the Vaṁśasthavila and thus giving birth to Rucirā. That is why ample example of Vaṁśasthavila and Rucirā in a stanza can be found in the MB[1] itself. The process which causes the stanza to be in hypermetrical can be named as the Morā rhythm and Hopkins calls this type of Triṣṭubh as Morā Triṣṭubh. This is a very early tendency and is found not only in the Epic but also in the Buddhistic and Jaina verses. The solitary case that can be found in the Rāmā. is of a peculiar type, and the authenticity of this solitary verse is open to doubts.[2]

In the MB, side by side, there are archaic type and classical type. Edgerton[3] categorised them as the Sabhā type and the Virāṭa type in consideration of their location in particular parts of the Epic. Frequent occurrences of the hypermetric pādas,[4] long third and long seventh is the chief characteristic of the Sabhā type and in contrast, in Virāṭa there is no hypermetric, no mixture of Triṣṭubh and Jagatī and practically no departure from the classical norm. As for caesura, there is early caesura, after which 5th is short very often. The caesura after the 4th is followed most frequently by an anapaest UU–(79 times) by–U– (63 times), 49 times by a dactyl and only twice by UUU.[5] And the normal scheme after early caesura is U — U — U U

MB. I. 76. 55a — Asuraiḥ surāyāṁ bhavatosmi dattāḥ
MB.XIII, 126, 38a — Bahulā samaṅga byakutobhaye ca.
Vide. Dhammapadam verse. 108. Fausboll ed.

1. MB. III, 3, 31. Three pādas are Vaṁśasthavila of which B is Rucira.
   (b) Prakīrtayeccanucisamanāḥ Samāhitaḥ.
2. Rāmā. VII, 81, 22. There occurs a śloka and a Tag end in Gorassio's edition.
3. Ch. II. or the Sabhā parvan.
   Ch. IV. or the Virāṭa parvan. JAOS 1939. Pp. 167 - 74.
4. Hypermetric occurrence is more than one in every 4 stanzas.
5. Vide Hopkins. Op cit. p. 313.

U̲ — U — — which has been inherited from the Veda.[1]

The Sabhā type, on the other hand, contains the late caesura which shows almost invariably the quantitative scheme in the classical type. There are 120 pādas in which regularity is suspended in three cases where the 3rd syllable is long and in five other cases where the 5th is short.

In the subtypes of the Sabhā there exists the Vedic type with the blending of Upajāti opening with Śālinī ending. This is of common variety comprising nearly 300 cases. Of the remaining two types one is that where the resolution of the long into two shorts after the early caesura makes it possible for the origin of the new scheme, and the other makes provision for the two shorts against initial. Of the three subtypes, the last two can be accounted for Pkt influence, where the 1st one is inherited from the Vedic and can be found abundantly in the Upaniṣads.

Regular type of Jagatī is U–U– –U U–U–U U̲ and in the Ādi and the Virāṭa there can be found 35 and 65 verses.

Pure Jagatī is of very rare occurrences in the Epics. In Upajāti forms there exist Vaṁśastha and Rucirā ; Vaṁśastha and Rathoddhatā.[2] Rucirā is the emergent metre of Vaṁśastha whereas Rathoddhatā is Jagatī by nature but Triṣṭubh in form. And of the two, Rathoddhatā is supposed to contain archaic rhythm e. g., long 3rd, short 5th and long 7th and consequently early caesura whereas in Vaṁśastham we have short 3rd, long 5th and short 7th with late

1. Vedic metre, Arnold. Pp. 163.

2. MB. XII. 8205. Natatsadaḥ sat pariṣat sabhā cā sā
Prāpyayāmna Kurute sadā bhayam
dharmatattram avagāhyabuddhimān
Yo 'bhyupaiti dhurandharonaraḥ.

In the same parvan we find two pure Rathoddhatā· XII, 7126 (P. 616) ; and 10531 (P. 736).

caesura and in post caesura part they are wonderfully identical.[1]

As Jagatī in form, Vaiśvadevī, holding the essence of Triṣṭubh is to be counted as hypermetric Triṣṭubh metre rather than as Jagatī. Sporadic pādas of hypermetric is not infrequent. A complete stanza occurs once in the MB.[2]

The mixed pāda stanza is the primary form and the pure classical metres are the refinement of that mixed type. Thus we get complete stanzas of Indravajrā and Śālinī groups. A good number of specimen of stanzas showing a close approach to these classical metres are to be found here and there. In VII parvan of the MB alone sporadic Śālinī pādas are to be found in the chapter VII, verse 2 whereas finally in the same chapter, verse 26 appears one Śālinī stanza. Then in VII, 54, 40, there is a series. It becomes an accredited fact that the mixture of Vātormī, Śālinī and Indravajrā groups and others are the Vedic, Bhāratic (belonging to the MB) and non-classical, whereas clear cut Upajāti form is preserved by Vālmīki. Besides these, there are Jagatīs like Drutavilambita only two occurrences of which have been recorded in the MB. VII, 184, 47—48 but the Rāmā. lacks it. Bhujaṅga-prayāta appears once[3] in the MB and once in the Rāmā.[4] Atijagatī Praharṣiṇī is nothing but the Morā equivalent to hypermetric Rucirā.[5]

1. Rathoddhatā — SISI IISISIS early Caesura
   Rucirā — ISISII IISISIS Late Caesura.
2. Vol. III, P. II. P. 743. Verse 10721.
   This Vaiśvadevī was followed by a Upajāti of Śālinī and Vātormī. Rāmā. admits only one complete stanza V, 65, 28 whereas Gor. ed. lacks complete Vaiśvadevī stanza.
3. MB. XII, 342, 13118 (P. 823, Vol. III Part II). But BORI ed. omits it.
4. Rāmā. VI, 77, 24 but Gor. ed. does not admit.
5. Rucirā U — U UUUU —U — U — (— —)
   Praharṣiṇī — — — UUUU — U — U — —
   MB. P. 322. — XII. 12067 — 10.

The Rāmā. stanzas retain the very name of the metre which make them more artistic and classical.[1] In the MB where the stanza containing the said metre preceded by a Śloka, the same device has been applied. Mālinī is emergent out of the Vaiśvadevī rhythm which is equal in morā with the former and caesura falls on them on the same place.[3] The MB has had a number of cases of this metre.[4] One verse in the Droṇa unites with Puṣpitāgrā perhaps because of the similarity of Mālinī with Puṣpitāgrā in the opening and cadence.[5]

Mṛgendramukha is nothing but repetition of the even pāda of Puṣpitāgrā which can only be found in the Rāmā, VI, 101, 55 which however in Gor. Ed. 85.13 appears as Puṣpitāgrā tag.

Vasantatilakam, absorbing the rhythm of the short 3rd, 5th and 7th and retaining the last seven of the Upajāti conforms more to the Upajāti rhythm than to that of archaic Śālinī. That is why Hopkins[6] made provision for this rhythm,

1. ūcūste Vacanam idaṁ niśamya hṛṣṭāḥ
   Sāmātyāḥ Sapariṣado Viyātośokāḥ. // R. II, 79, 17ab.
   Gacchatvaṁ puravaraṃ adyasamprahṛṣṭaḥ
   Saṁhṛṣṭas tvaahamapi Daṇḍakānpravekṣye // R. II, 107, 17C—D.
2. MB. XIII, 7, 28. Bhismasya tadvacaḥ Śrutvā
   Vismitāḥ kurupuṁgavaḥ
   āsanprahṛṣṭamanasaḥ
   prītimanto bhavanstadā.
3. Śālinī gets an early Caesura SS›S SI SS I SS. Vaiśvadevī consequently has late Caesura SSSS (— S) SISSISS.
   Mālinī we have — III III SS S ISS ISS
   cf. "Na Na Na ya yuteyam Mālinī Bhogilokaiḥ" — — — —pause indicating 8 — 7.
4. VIII 85. 1—4. P. 152.
   VIII. 90, 24 — P. 165.
   XIII, 6, 45 — 47. ....etc.
5. Mālinī — III III SSS ' IS SISS
   Puṣpitāgrā III III SI SISS — — — —uneven pāda.
6. Great Epics of India, P. 333.

for two types of caesura late and early of which the former of course is more distinct in actual occurrences found in the MB.[1] The remaining two fixed syllabic ones noticed by Hopkins are Asambhādhā[2] and the long Śārdulavikrīḍita only in the MB in regular stanzas.[3] The two Ardhasama metres that have fallen into notices of Hopkins are Aparavaktra and Puṣpitāgrā which may be apparent as fixed syllabic restoration of Vaitālīya and Aupacchandasika, the morā metres. Hopkins finds with the even pāda of Puṣpitāgrā the rhythm of the Triṣṭubh while Jacobi traces its development from the pure mātrācchandas Aupacchandasika which in turn appears to have Vedic origin.[5] A wonderful combination of Vaitālīya and Puṣpitāgrā in the Rāmā. VII. 86, exhibits a fine specimen of the integration of syllabic and moric principle. There is not a single case of pure Vaitālīya. Neither there can be found a single Aupacchandasika stanza. What we have at the end of chapter the Upajāti of Aparavaktra and Puṣpitāgrā in odd and even pāda of respective metres which are the recast of the odd pāda of Vaitālīya and even pāda of Aupacchandasika.[6] And there are ample instances where Aparavaktra and Puṣpitāgrā remain in pell-mell condition. Besides, there are type verses

1. I. 2. 391 ; and sporadically in XVIII, 5. 67—68 ; XIII. 151. 80..
2. Rāmā. R. II. 116, 25.
3. VIII, 90, 42 ; XIII, 14, 229 ; XIII, 151, 79.
4. P. 337 Hopkins.:—
   a. Triṣṭubh — mānaṁ na kuryān nā'dadhīta roṣam.
   b. Puṣpitāgrā — (b) Svaparamatāir gahanam pratarkayabhiḥ.
   a. U — U — — UU — U — —
   b. U UU U — UU — U — U — —.
5. ZDMG. Vol. XXXVIII. P. 295.
6. Aparavaktra — Na Na Ra La Ga — Na Ja Ja Ra
   Puṣpitāgrā — Na Na Ra Ya — Na Ja Ja Ra Ga
   given specimen
   is — Na Na Ra La Ga
   Na Ja Ja Ra Ga

which according to Hopkins are the irregular morā metres.[3] Also in the MB. XII one can meet with stanzas which posed to be of Mātrāsamakam type.[4] Finally we may refer to the appearance of Āryā stanza[5] in Hopkins' metrical chart, but the very authenticity of these verses are open to doubts because of their non-existence in the BORI edition.

Preceding dissertation is large enough to have a comprehensive but court and concise picture of the metrical practice of the great Epics. Considering the gulf of period over which the growth of the Epic has been taken place, we could not but imagine that the Epic had to confront both the streams of Brahmanism and non-Brahmanism, i. e., Buddhism and Jainism. That is why in the moulding of this vast literature, the impressions of the passers by have been left on the facial construction. Vaitālīya from the Jaina canonical works, gradual emergence of the fixed syllabic metre from the Vedic verses, had their places in this great body.

Over and above, great liberty has been taken by the reciters and rhapsodist. Intrusions were allowed freely. It is for this reason that the epic verses in Mahābhāṣya are freer than those of the MB from which they are taken. The latter however secured its present position after having endured the fret and friction of the pedantic versifiere, whereas the former was fixed in their part as example of grammar.

3. MB. XII. 322, 28 — 32 etc.
4. XII 336, 11—12 which seems to be rather rhythmical prose.
   XII, 347, 18—22.
5. MB. XIII, 14, 181—84, 187, 191.

VII. CLASSICAL LITERATURE

The contemporaneous existence of the heterogenous literature which we have already discussed in the foregoing passages made some scholars to believe that Skt literature being the last train of the Brahmanic cult ceased to live for the time being during the period of closing of the Vedic age and the dawn of the classic.

But the literary evidences consisting of quotations and references found in such authoritative works as the Mahābhāṣya go in favour of the contention that there existed in the remote age of Bhāṣyakāra a flourishing literature in which even the Skt metres have got a stereotyped form when non-classical literature was in full swing. These also are undeniable proofs that go to establish the fact that there had never been a cessation partial or whole of the continuous flow or rhythmical development that was current at the time of the Vedas and had a continuous flow during what is known as the classical period. There are about two hundred and sixty verses including quotations in which from classical syllabic metres to Gaṇacchandas like Āryā[1] can be found to be employed. Besides, Vaktra and some irregular Triṣṭubh[2] we meet with some ornate metres also like Vidyunmālā,[3] Samānī,[4] Jagatī like Dodhaka, Vaṁśastha, Toṭaka and also one irregular Jagatī.[5] Incidentally mention may be made to an interesting fact that one fragment of

1. Kielhorn's edition 1880 AD. Govt. Central Book Depot — About forty verses; portion of Āryā Vol. II, PP.127, 129 ; Gīti : one verse and a half, Vol. III, P. 216.
2. Vol. I, PP.13, 144 ; Vol. II, P.123; Vol. III, P.1, 4, 13, 362.
3. Vol.I, P.356 ; Vol.II, 203; Vol. III, P.350. A quarter verse — Vol.I, P.14. 1.3. Lingartha tu pratyapattiḥ.
4. Vol. I. P. 502.
5. Dodhaka — Vol.I, P. 484 ; Vol.II, 65, 138 ; Vol. III, PP. 182, 187, 410, 423.
   Vaṁśastham — Vol.III, P. 216, half a verse. Talaka Vol.I, Pp. 334—335. Jagatī Vol.III, 409.

Jagatī[1] bears a specimen that is absent in Piṅgala but recognised in Halāyudha's section on Gāthā. Kṣemendra noted this line and ascribed it to Kumāra Dāsa. In the period following it, no works in classical Skt could be found except some works from Mahāyāna Buddhists like Aśvaghoṣa and others about whose metrical peculiarities we have said before.

After Aśvaghoṣa, Bhāsa's dramas are to be taken as complete works in classical Skt. Verses occurring in them, may be classed under several groups. The first group deserves special mention. It consists of twentyfour[2] and twentyseven[3] syllabled Daṇḍakas former of which is the type that can be met with in Bharata's Nāṭyaśāstra[4] with the designation Meghamālā. Next to these, the metre Suvadanā deserves special mention which Aśvaghoṣa employed in his Kāvyas and Dramas.[5] It has its occurrences four times in Bhāsa's works.[6] Suvadanā disappeared from the available known works except the solitary appearance in Varāhamihira's work[7] and Sragdharā seems to occupy its place permanently. In Bhāsa's works there existed eight Sragdharās which are not only a favourite metre of the Bhuddhists but also of the Dramatists.[8] Bhāsa used

1. Gaṅgādāsa ascribes it to Bhāravi in some mss. I.3.48 "Varatanu sampravadanti kukkuṭaḥ". Kielhorn's edition P. 28. Noteworthy is the fact that the same can be found in ujjvaladatta's comm. on Unādisūtra (1.82). Varāhamihira appropriates it in Bṛhatsaṁhitā, CIV.14.
2. Pratimā Nāṭakaṃ III. 3.
3. Avimāraka V. 6.
4. Ch. XVI. 103–4. Gos. 45.
5. Saundarānanda Kāvya. XI. 62. Johnston ed. 1928, 32. Drama......
6. Partimā II. 7, 11; Pañca I. 6 and Dūta. verse. 15.
7. Bṛhat Saṁhitā CIV, 43. Keru Bibl. Ind. 1865.
8. Mṛcch. 5; Mudrārākṣasa 24 (excluding iv. 16), Ratnāvalī 11, Veṇīsaṁhāra 20 ; Mahānāṭaka 77, Mālati Mādhava 6, Mālavikāgnimitra, 2.

very few Āryās in comparison to Kālidāsa and Śudraka. We have only eleven Āryās in the whole range of dramas of Bhāsa.[1]

Out of the total number of 1092 verses employed in Bhāsa's dramas there are 436 verses composed of Śloka metre. As to the structure of them, it shows classical preference that seems to be popular during the period 1st cent B.C. and 4th cent A.D. Complete absence of the 4th Vipulā, comparative rarity of the second variety of the same and the high preponderance of the first are all the characteristic features in Bhāsa's ślokas. Unlike Buddhist works Bhāsa lends favour to the third Vipulā.[2] Among the thirteen Pkt verses all excepting one are written in familiar metres like Āryā, Upagīti, Upajāti, Vaṁśastha and Vaitālīya. The exceptional case has been referred to by Sukanthakar as a piece of Rhythmic prose.[3] But it is in reality a melodious rhymed Pkt metre incorporated in the manual of Virahāṅka.[4] Besides, the restricted use of mātrā vṛttas in Vikromorvaśīyam and Ratnāvalī, the use of Upadohaka type of verse in Bhāsa proves that except the solitary case of Aśvaghoṣa Skt dramatists used Pkt metres even in the early ages of Christian era.

1. Svapnā 11; IV. 3, 4; Pratijñā IV. 1; Bāla I. 19; III. 1 ; V. 4; Cāru I. 1.21. Pratimā I, 2; II. 7.
2. Pratijñā -- 55 / 1.0.2; Urubhaṅga — 21 / 1.0.2; Madhyama Vyayoga 61 / 1.0.4; Svapnavāsava — 44 / 1.0.5.
   First figure is Pathyā = U— — — — — — —U
   2nd " " third Vipulā = / Dūtavākya -- 40/1.0.3/ Dūtaghaṭo
   3rd " " 2nd Vipulā =UU — tkaca — 39 / 0.2.3.
   4th " " 1st Vipulā =UUU —
3. Studies in Bhāsa, JAOS XLI. P. 113. Pratijñā IV. 2.
4. Dhannā Surāhi mattā dhannā Surāhi anulittā
   Dhannā Surāhi hlādā dhannā Surāhi Samavidā IV. 2. TSS. XVI. Vjs. IV. 84. Candrodyotakas $(4\times3)+(4\times3+2)=12+14$.
   Ajujo kramayodvādaśa Cchandhasśekhara of Rajaśekhara
   Caturdaśa yujyapadohake Kavi, Verse 10.

It is also a noteworthy feature of the Skt dramas after Bhāsa that they in their Pkt portions of the verse composition tried to retain the characteristic features of Pkt metres. Even in the early centuries of the dramatist Śudraka we find beautiful Pkt rhymed mātrā metres used in his drama Mṛcchakaṭika. In Act I we meet with the stanza with fourteen mātrās in each pāda.[8] The conservative commentator Prithidhara tried to group it among much recognised Mātrāsamaka chandas. In Act II we meet with another rhymed metre in Pkt having been designated by the commentator as Citrajāti.[1] Another Pkt metre seemed to be lame Upajāti of Suvadanā and Sragdharā which appears only in the pāda C. This has been designated by commentator as Atidhṛti Jāti.[2] Beside the syllabic metres such as Śārdulavikrīḍita, Vasantatilakam, Vaiśvadevī and Indravajrā enshrined in both Skt and Pkt, one can have verse with the Vedic rhythms of Triṣṭubh and Jagatī. It has been described as Sūktam.[3] Kālidāsa, who has been credited to be the author of a number of Skt works comprising Kāvyas, Khaṇḍakāvyas and Dramas, selected both Skt syllabic metres and moric Pkt metres. Some peculiarities found in the use of the Skt metres show his skill and superb sense of versification. His employment of the Mandākrāntā metre is regarded as the

1. Ed. Kale 1. 23. Vide prithvīdhara. Bombay. ed. I. 26. Pratipādam caturdaśamātratvam mātrāsamakacchanda.
2. Bombay ed. 1896. P. 82. Act. II. Nava bandhana mukkāe via gaddahie hā tādido mihi gaddahīe argalaa mukkāe via cattie/ ghadukko via ghādidomhi cattie
Calcutta ed. (1829) describes the portion as prose.
3. 147. 6. Vide Kuhau F. N. 7. P. 17. ZDMG. 44.
4. Sūktam khalu kasyāpi ...... "Na Parvatāgre" ...... Act IV. 17.
Vide comm. Spaṣṭataram padyam prācīnam. Ata evoktaṃ Sūktam Kasyāpīti Prathama pāde 'Jatajabha' etc. gaṇa labhyante. Dvitīye tu 'jata ja Ga la' etc. gaṇa labhyante. Uttarārdhastu Vaṁśasthaṃ chandaḥ.

most appropriate that suits the vein of the theme of his Khaṇḍakāvya Meghadūtam. Besides, Kālidāsa seemed to be the second to use Mañjubhāṣiṇī[1] metre which appeared in Bharata's Dhruvā chapter[2] and in Varāhamihira's Bṛhajjātakam.[3] But neither Piṅgala nor Jayadeva corporated it to their respective manuals.

As for the Pkt verses, Kālidāsa is more exponent in handling both Skt and Pkt metres. In Mālavikāgnimitra, the solitary Pkt verse that we met is the music metre with twenty-four syllabic instants in each pāda of quadruped stanza.[4] Bollensen in his edition pointed it out as the Pkt song metre employed by Kālidāsa. Side by side, Śakuntalā proved to be conservative in type and all the Pkt stanzas are enshrined either in Āryā or in Vaitālīya form. Intentionally Kālidāsa adopts a Vedic rhythm which he declared as Ṛkcchandas[5] which P. G. Ayer describes as Kālidāsa's conscious archaism.[6]

Vikramorvaśīyam of Kālidāsa made a grand hit in including thirty-two Pkt stanzas in order to depict different sentiments through the occasional gust of outbursts directly or indirectly. The metres detected in these Pkt stanzas and one Skt stanza, are all Pkt and Apabhraṁśa metres incorporated in the manual of much known Svayambhū and Hemacandra.

Now whether these belonged originally to the drama is a matter of dispute. These Pkt stanzas by their position appeared to be Dhruva songs which in NS' are syllabic by

1. Raghuvaṃśam IX 69 ; Bhavabhūti' Mālatimādhavam — I. 368.
2. ch. XXXII. 151. KSS. II. 117 ; III. 65 ; V. 46 ; IX. 272, 319.
3. II. 13. Bṛhatjātakam.
4. II. 4. ed. Satīścandra Vidyābhūṣan 1918. Upagānam kṛtvā catuṣpadavastum gāyati :— Dullaho pio tasmin bhava hiaa nirāsam / Ammo apanga o me phurai Kim pi Vayam o/Eso So cira ditto Kahaṃ uṇa daṭṭako nāha maṃ parāhīnam Tui ganaa Sa taṇṇam //
5. IV // 8 Kale edition.
6. AIOC. 1926. P. 25

nature. Besides, some of the Skt stanzas[1] disclose an indulgence to verbal pun whereas the corresponding pratyukti in Pkt languages are more or less devoid of verbal embellishments. One would find further inconsistency in proving these Pkt stanzas as Dhruvā songs which have been presented as moric metre which on the contary, in NS' are syllabic. It seems to be somewhat inconsistent for Kālidāsa to disobey the metrical rules of Bharata whose greatness be acknowledged in many places in his dramas.[2]

This drama has come down to us in two recensions. One preserved in Bengali and Devanāgarī Mss. and commented on by Koṇeśvara and by Raṅganātha of 1656 A. D. The other is in S. I. Mss. commented on by Kātyayavema, Minister of Raddi Prince Kumāra Giri of Kaṇḍa Viḍu about 1400 A. D. Most important among other differences is the inclusion of Pkt verses in the IVth Act of the drama of the N. Recension whereas S. Recension totally omits it.

Doubts have been entertained for long on various grounds as to whether the Pkt songs belonged originally to the drama.

Against the genuineness of those stanzas, following grounds have been sustained :

1) Much developed Apabhraṁśa at the time of Kālidāsa is more than dubious.[3]

2) Discrepancy between the apabhraṁśa of the verses and that of the proses.[4]

1. Nos. 21, 37, 46, 51 of IV Ch. Vikramorvaśīyaṃ — Pp. 70, 76, 79, 81; Velaṅkar ed. It may be due to the fact that these Pkt verses were composed first then supplemented by more ornamental in Skt. Vide, Vikramorvaśīyam — Introduction, LXI, ibid, idem.
2. Vikramorvaśīyam. II. 18. Muninā Bharatena yaḥ proyoge........, Salokpālaḥ. Ed. M. R. Kale, 1967.
3. Jacobi — Bhavisatta kahā ; Bloch — Vararuci and Hemcandra P. 15.
4. Keith. H. S. P. 58. P.151.

3) Absence of such a type of verses in the similar types of the scenes. (Mālatimādhava, Act IX, Bālarāmāyaṇa, Act V; Prasanna Rāghava, Act VI and Mahānāṭakam, Act IV).

According to K.H. Dhruvā, the interpolation of the stanzas have been taken place in the age of Rāmacandra. Most noteworthy fact in favour of this argument is that all the available commentators are posterior to this assumed age.

Abhinavagupta did not recognize these verses as genuine. If he did, he would perhaps utilize them while commenting on the Dhruvā chapters in Nāṭyaśāstra. But he made mention of Mālavikā and Ratnāvalī in this very chapter and referred to Vikramorvaśī while commenting on Nāndī.

Dr. Sen is somewhat silent[1] about the authenticity of these verses.

Supporting the views of Pischel[2] and Konow[3] however not very strongly, but somewhat indifferently, late S. P. Bhattacharya and H. D. Velankar accepted them to belong to the original parts.

The inscriptional records found in the time of Guhasena (559—569) – "Saṁskṛta – Prākṛta apabhraṁśa bhāṣātraya pratibaddha prabandha racanā nipuṇataratah karaṇaḥ" – give an indication of the existence of the Apa., literary composition even in the 6th century A.D. (Rudrata by the term 'pravandha' means to say – poems, stories and novels). Yet we cannot put any conclusive opinion until and unless we come across any fresh evidence to strengthen the view of either group.

As regards the names used in the stage directions, we find

1. Bhāṣār Itivṛtta. P. 100 ed. 1960.
2. Who has brought out a recent compilation of the Apa. stanza (Materialen zur kentniss des Apa. Stanzas, Berlin, 1902. W.N.F. BD.5. Nr.4.
1. GGA 1894. 475, f. vide, S.P. Bhaṭṭācārya. Our heritage. Vol. VII. P.II.

that the Khaṇḍaka is a mixture of Khaṇḍa and Khaṇḍita of Hemacandra. The Khaṇḍadhārā is either a Khaṇḍa or a Khaṇḍitā. The Galitaka is identical with Virahāṅka's Chittaka. In addition, it is also a noteworthy fact that the Pkt stanzas containing Āryā metre do not comply with classical regulations, i. e., not following the gaṇa system. The whole of the stanzas appears to have been determined by the total count of mātrā and caesura makes them conforming to the Vipulā type. From the manner of presentation of these Pkt stanzas it appears that they are meant to be the Dhruvā stanzas, though the metres employed are entirely at variance with the Dhruvā metres sanctioned by NS.

Dhruvā stanzas in extant dramas other than those of Kālidāsa are composed in Gāthā and syllabic metres. Ratnāvalī of Śrī Harṣa has been described to be staged, in Kuṭṭanīmtta of Dāmodaragupta. There the author points out some of the verses as Dhruvās. Of these, two are written in Gāthā metre and one in Śārdulavikrīḍita metre.[1] But the only Pkt stanza of strophic type known as Dvipadīkhaṇḍa[2] however neither has been described by Dāmodaragupta as Dhruvā nor has been appropriated in NS in its chapter on Dhruvā songs. Piṅgala made provision for long metres like Daṇḍaka but

1. These verses have been described as Dhruvā songs by Dāmodaragupta in Kuṭṭanīmāta.
"Praveśikyā dhruvayā dvipadī grahanāntare' visat sūtri". Kuttanīmāta verse 88, ed. 1961, Varanasi.
"Praveśikyāvasane dvipadigrahānantare 'visat Sutrī" V. 801. Ibid. Idem. "Niscakrame grihinyasārdhaṁ niḥsaraṅgitena" V.884, Ibid, Idem. This Dhruvā is no other than the verse — "Dvipadānyā...etc. enshrined in Gāthā metre.
"Kramabhidhāya citraiścaraṇanyāsaiḥ parikramam kṛtvā niskramikyā dhruvayā viniyayau nayako'pi Saha Sarvaiḥ — V. 928. These are at the end of the 1st Act containing Gāthā and Śārdulavikrīḍita metre.
2. Ratnāvalī Act I. Verses, 14,15,16. Bombay N.S. Press, 1890.

never has prescribed any abbreviated form of it. But Halāyudha noticing the use of them in the works of Bhāsa[1] and Kālidāsa, incorporated one such form of the metre with the designation Mahāmālikā.[2]

Bhavabhūti employed the metre Narkuṭaka in his drama Mālatimādhava[3] and Kumāradāsa also used[4] it. The same one appeared in Sivaswāmin's[5] Kappinabhyudaya and in Viranandin's[6] Candrapravācaritam. This very type had not been recognised by Piṅgala but Jayadeva[7] incorporated it and Varāhamihira used in both his works.[8]

Mudrārākṣasa of Viśākhadatta is worth noting here for the use of Āryā with amphibrachys in the odd pāda even at a time not earlier than the 7th century.[9]

Bhavabhūti was truely a conservative Brahmin by manner and by caste. It makes him particular about the use of

1. Pratimā III, 3, UUU UUU — U — — U — — U — — U — —U
   Ṛtusaṁhāra. UUU UUU — U — —U — — U — — U —
2. Piṅgala VIII. 17.
3. Act V. 197, IX 102. ed. Bhandarkar. Bombay.
4. IV. 70—72 : VIII. 100—101 ; IX 68. Bombay, 1907.
   By Nandargikar.
5. VI. 72 ; XI. 1—36. University of Punjab in Oriental Publication No. 26. Lahore, 1937.
6. X. 78. Kāvyamālā 30 ; IVth ed.
7. Jayadevacchandas VII. 18.
8. B.S. IV. 38 ; LI. 28 ; CIV, 52 ; In Bṛhajjātaka in two cases I. 6 and XVIII. 5, the scheme is UUUU—U—UUU—UU—UU— and in another place IV. 16. The pattern is UUU U—U—U—UU—UU—.
9. IV. 20. Telang's ed. 1884. Hillenbrandt had reconstituted the verse in following reading in which we have a regular type of Āryā.
   Lagge Hodi Sulagge Śommacmi Gaham Yahai Parihisi Dihalaham candassa valena Gaschante. Vide. ZDMG. XXXIX.
   Telang's ed : Lagge Hohi Sulagge somammi Gahammi Jai bi dulagge Vahesi Dihaṃ siddhiṃ candassa valena Gacchante.
   Hillenbrandt thinks that the dramatist must be contemporar to Hiuen Tsang, consequently in the 7th century.
   cf. ZDMG. Pp. 130—132.

metre where he did not allow scope for non-Skt metres. One long Daṇḍaka with six shorts and sixteen amphibrachys was in keeping with his mood of depicting seriousness.

A century earlier Varāhamihira in his voluminous work on Astronomy not only employed varied types of syllabic metres but also restricted some chapters[1] for them where he in disguise of explaining movements of planets defined varied types of metres.

Bṛhajjātakam[2] embraces short but uncommon metres like those which appear in the verses VI 3, 4. These have been described by the commentator as Anuṣṭubh. But it is practically a Sarvasama Anuṣṭubh with a scheme SSIISIIS appearing in the manual of Jayakīrti. As a derivative of Vidyunmālā[3] with the scheme of Bha ma ma which has perhaps come into being through splitting up of the end guru into two shorts, a new specimen appears in both these works.[4] Another kind of it in which 4th and 6th long being splitted into two shorts have been employed in these two works.[5] This very type of Virāja has been appropriated by Bharata and Hemacandra.[6]

Jayakīrti perhaps did not prove himself superfluous in introducing the possible varieties of metres that can be made available by the law of permutation and combination. What Varāhamihira introduced has been corroborated by Jayakīrti. Following specimens are sufficient to show how the practice coincides with the theory :

a) – – U – UU UU – U – U – – = Bṛjā XXIII.

1. Act III. 159. Mālatī Mādhava. Bhāndārkar, Bombay, 1870.
2. Ch. 104. ed. Kern
3. Chandonuśāsanam II. 62.
4. — UU — — — — — — — B. J. XI. 9 ; BS. LXIX. 12.
5. — — — UU — UU — — (Ma sa sa ga). BS. IV. 27. XLVII. 5. 15. Brj. contains XI, 14, 15 with the scheme — — — — — — — — but all these types have been described by com n. as Vidyunmālā.
6. Kṛtaddhatā = XXXII 129 ; Hem-Uddhata II 124.

b) – – UU – UU – = Bṛ. jā.VI. 3, 4, + Jk. II. 62. Anuṣṭubh.

c. UUUU – U U – UU – – = Lalitapada, Bṛjā XX 8; XXVIII, 8; LXXVIII, 39; C. IV, 29. = Jk. II. 135.

d) UUUU – U – U – UU – UU – Bṛ. ja IV. 16 = Indumukhī JK. II 207; Vr. III. 86.2; H.II. 263. Maṇi.

In Br. Saṁ.[1] the metrical scheme Nayasagaga has been employed twice slightly differs from the norm Nayabhagaga which is same in spirit but different in figure from what appeared in consecutive manuals[2].

Bhadrikā[3] has been used only once though it has appeared in the Rāmā. but has not only been recognised by Piṅgala and Jayadeva with usual designation but also by successive manuals.[4] In Bṛ. Jā II. 8 there has been employed one Ardhasama Vṛtta where the schemes in alternative pada possess rimed designation of the Jagatī form bearing the well-known pattern of Toṭaka, whereas Triṣṭubh form is a new one which has been described as Moṭaka in Bhārata and others.[5]

The metre Dhīralalita is first dealt with in Br. Saṁ. and has been appropriated in Vjs. and Hem.[6] A fair number of Viṣamavṛttam[7] except Udgātā which have been employed by Varāhamihira, cannot be found elsewhere.

1. B. S. XXXIII. 29; XXXV. 8.
2. Patitā = H. II. 140.
   JK. II. 114.
   Anavāsita = Ur III. 43.
3. Na Na Ra laga = BS. CIV. 13.
4. JD. VI. 26; JK. II. 104; H. II. 143.
5. A — C = Toṭaka
   B — D = Moṭaka Bh. XVI. 26; JK. II. 110.
6. Bha Ra Na Ra Na ga — CIV. 41. BS.
   Pramuditā —— Vjs. V. 33.
   Mahiṣī —— H. II. 274.
7. XLIII, 55; XIV. 16; CIV. 53; CIV. 54.

In chapters prescribed for metrical analysis, the same astrologer had shown uncommon skill in handling long metre[1] like Daṇḍakas with unusual length and of varied types

In Bhaṭṭikāvyam, we have perhaps the earliest use of short metre like Tanumadhyā[2] which is practically absent in all the extant works of Skt literature. The author of this Kāvya was perhaps the only writer to use "ISI (Ja) gaṅa" in odd pada in the Āryā metre[3]. Besides, there have been used two syllabic metres comprising a scheme bha bha raya[4] only recognised by Canarese prosodian Nāgavarmaṇ[5] of the 10th century, who codified it with the designation Haṃsapramatta, other being appropriated by Chandomañjarī.[6]

Bhāravi in his Kirātārjunīya employed only once Madhyakṣāmā[7] corporated by Halāyudha in Gāthā section.[8]

After Aśvaghoṣa, Bhāravi is the foremost to employ Udgātā metre for continued narration.[9] He is followed by Māgha in whose Kāvya more than hundred stanzas have been used in this metre.[10] Utsara[11] appropriated in the manuals[12] not earlier than the 10th century A.D. appeared in this Kāvya. Though rare in most extant Kāvya works,

1. XII, 6 ; LXXXIX, 1 = Na Na — 17 RA
   Na Na — 31 RA
   CIV, 61 = Na Na — 32 RA
   CIV, 62 = NA LA — 8 (UU—)
   CIV, 63 = NA LA — LA — 15 U—
2. — — UU — — U — — = X. 12. 16. Bhaṭṭikāvyam.
3. X. 14.
4. XXII. 35, X, 36.
5. Nāgavarmā — Haṁsa Mattā — Chandombudhi II. 156.
6. Najabha jaRARA = Chm. II. 18. 2.
7. Mabhanayagaga — Canto V. 31. = ed. Cal. 1814.
8. VIII. 10. P. Ch. Sūtra —, under the designation Kuṭilam.
9. XII, 1—54 Kirātārjunīyam.
10. XV. 1—128 Śiśupālavadham.
11. RA Nabhabhara XIII. 69. Māgha.
12. Vr. III. 84 ; JK. II. 196 ; Hem. II. 256.

Ratnākara employed this specimen in his Kāvya.[1] Like Māgha Ratnākara too used a new rhythm known as Siddhi[2] in the manual of Svayambhū[3] which is more current in the South as can be proved by the verses appearing in inscriptions.[4]

The credit will be ascribed to Māgha for the use of as well as giving designation to the metre Atiśāyinī as it appears in the same form and figure in the subsequent manuals.[5] Kuṭaja[6] having the scheme sajasasaga has been taken for granted by the Southern prosodist.[7] No wonder that Lalambiraja of the 11th century being patronized by the Southern king would have a fancy for it as we find such as one in his Kāvya Harivilāsa.[8] Māgha has been credited with the honour of creating new rhythm such as Mañjarī[9] employed by Ratnākara[10] and Śivaswāmin[11] which has been codified by Jayakīrti and Vṛttaratnākara. Śivaswāmin has surely an access to Mahākāvya of contemporar Ratnākara because the metre with the scheme 'mabhanayaga' appeared both in Haravijaya[12] and Kappinabhyudaya. Vāgvallabha retained it in the body under the designation of Prajñamūla because it has got its origin in the works of Prajñā or wisedom.[13] In the same way it can be presumed that Śiva-

1. V. 123. Haravijaya.
2. Śiśupālavadha — III 82.
3. Haravijaya XXI. 57.
4. Nage mangola Taluk. 76. Epigraphia Carnatica Vol. IV. P. 228.
5. Halāyudha VIII. 13 ;
   Hem. II. 289 ; JK. II. 217 ; Vr. III. 96.
6. Śiśupālavadha.
7. Jayakīrti II. 157 ; Hem. II. 212 ; Vr. III. 70.
8. I. 16. 32 ; II. 34. Kāvyamālā No. 11 Bombay 1895.
9. Sajasayalaga — Māgha XXVIII, 81.
10. Haravijaya V 40.
11. Kapphinabhyudaya VI, 20, 58.
12. Haravijaya V. 35.
13. Kapphinabhyudaya VI. 31 — Vāgvallabhaḥ — Prajñāmūla, P. 191.
    KSS. 100.

swāmin[1] restores the rare but new specimen Pramadā having the scheme najabhajalaga experimented by Māgha.[2] Vāninī[3], a new metre appeared in the work of Ratnākara[4] and Śivaswāmin.[5] And the extended form of it employed by Māgha having a scheme najabhajajara[6] is one of the unknown metres employed by Ratnākara who flourished one century later. Ratnākara supplied us with a series of specimens[7] of the rhythm used in the metre 'Siddhi' having the scheme najabhajajalaga first employed by Māgha in canto IV. These have been appropriated by the manual of the 1st century and some of them have been appropriated by Śivaswāmin in his Kappinabhudaya. Ratnākara's[8] another new experiment appears in the manual of Svayambhū[9] under the designation Nandīmukhī. Besides, there are other new derivatives[10] experimented by Ratnākara, which however did not get any place in subsequent manuals on Skt metrics.

Dhanañjaya in his Dvisandhāna Kāvya[11] employed more than three times the metre Kuḍmaladanti[12] which Jayadeva

1. VI. 72. Ibid.
2. Śiśupālavadha IV. 61.
3. Najabhaja Raga.
4. Haravijaya V. 87.
5. Kapphinabhyudaya VI. 53.
6. Haravijaya XLVI 65.
7. Najabhaja Raga — Vānini — Kappinabhyudayo VI. 53.
   Haravijaya — V. 37.
   Najabhajaja Ra — Vasupadamañjarī, Ibid, XLVI. 65.
   Najabhaja Nasa — Ibid, XIV. 60.
   Najabha ja ja Ra — Siddhi.
8. I. 11.
9. V. 135.
10. Najabhajarasa — XIV.60. Haravijaya
    Bha Na Na ja ga — XXXI. 54. Ibid.
    Ta na na ya — XLVI. 51. Ibid.
11. Kāvyamālā 49.
12. Canto VIII. 30—33. Ibid.

codified under the name 'Śrī' but Piṅgala omitted. Subsequently Halāyudha, a contemporary with the poet, however, preserves it in the Gāthā section. We may close our survey on the use of metrical specimens in the extant Kāvya literature assigned to a period not later than 10th cent. A.D. by mentioning the name of Vīranandin of the 10th century A.D. who employed Candrikā[1] only once in his Kāvya Candraprabhā Caritam which is not to be found in the extant literature. It is preferable to omit from the purview of this thesis those works that use in a hackneyed manner all the well-known metres and exhibit no capacity in handling properly the syllabic metres. There are more than twenty such works and by ignoring them we shall not be losing anything but the names to multiply the list.

The metre Ekarūpam[2] appearing in Haricandra's Dharmasarmabhyudaya can neither be found in extant Kāvyas nor has it been incorporated in any manual. Such a type of the Triṣṭubh class has been included by Yādavaprakāśa in his commentary on the Chandaḥsūtra of Piṅgala. Halāyudha seems to ignore it, because he has neither made any comment on it nor included it in the Gāthā section. It is curious to note here that this particular metre used by Haricandra in his Kāvya can be found in some of the mss. of Piṅgala Chandaḥsūtra.[3]

This dissertation cannot be completed if the dramatic literature after Kālidāsa belonging to the period under review is left out of its purview. Because, Skt dramas contain the age-old convention and considerable number of verses composed of a variety of languages that are incorporated in them with a view to suiting the character, situa-

1. Candrika = Na Na — a ta ga : Candraprabha Carita — Kāvyamālā ed. XIV. 24.

2. Ekarūpam = Sa Sa Ja ga = Dharmasarmabhyudaya X. 45. Kāvyamālā ed. 8. 1888.

3. See infra. Ch. I Sec. I.

tion, temperament and the sentiments tackled by them. We are to note here some of the much known works of the dramatists like Bhaṭṭanārāyaṇa, Rājaśekhara and the like. Bhaṭṭanārāyaṇa is the most successful dramatist to appropriate suitable metres for depicting different sentiments. Among these we can find a Pkt Vaitālīya[2] where the total count of morā has been retained but not the syllabic arrangement.

Bālarāmāyaṇa of Rājaśekhara comprises nearly seven hundred eighty verses of which more than two hundred are in the long Śārdulavikrīḍita and about ninety in the long Sragdharā. Among this rally of syllabic metres, the poet dramatist displays his knowledge on Pkt in employing Dohā[3], the favourite metre of the Apabhraṃśa poets and some Pkt Gāthās with their total number of mātrās distributed suitably over the four parts of the stanzas.[1] In his drama Karpuramañjarī,[2] Rājaśekhara employed mostly syllabic metre excepting two verses appearing in 29 and 30. Of these the former belongs to Catuṣpadī type of Mātrāvṛtta having 8 mātrās[8] whereas the latter is well-known Ghattā of Apabhraṁśa metre.[4] Sometimes, the jovial prakritic mood inspired the dramatist to use rime even in the syllabic

1. Ed. Devasthalī 1953. III. 2. P. 57.
2. Ed. Pandit Govinda Deva Śāstrī 1869. Pp. 303. I. 78. Language is Skt.but metre is Pkt.
Kidtakkelikalasya kila bhavati sakhi sukha dhāma
kā ca suta Śaśītilakasya Vindhyamahī dharā dhāma.
3. P. 113. 9—10. Dhanubibvamomajjha nivitta mattini vandharananta ṇiadaṇḍam Calaījei anibabhanta cadulagunadhagdharuṣam.
4. Ed. Konow and Lanmann. HOS. IV. 1963.
5. Vijayaka, Ck. 19.
Girisuttaṁśo ṇahasarahaṁśo
Ṇihuvaṇakaṇḍo vaṭṭai caṇḍo. // III. 29. P. 88.
6. Ghattā — S. B. VIII. 26 ; Pragīta (4 — 4 — SS) Vjs. III 6. Sa Sa hararai amaraṭṭo/māṇ iṇimonagharaṭṭo/ṇavacampaakoaṇḍo maṇo jai paṇḍo // III. 30, P. 88.

metres.[5]

It is not unnatural that Sandhyākaranandin, the Bengalee poet in the 11th century has not been so rigid in preservation of the Śastric rule in the composition of Āryā in his work Rāmacaritam[6] where in a number of cases he violated the gaṇa system. In his two hundred and twenty Āryā verses we have not less than four verses where instead of gaṇa system total count of mātrās have been restored.[7]

We should not set aside the case of polymath Kṣemendra who flourished in the 11th century in Kashmir. His close acquaintance with the poets of other provinces of India can be guessed from the use of Apabhraṁśa song written in a manner which is much akin to the devotional lyrics of Bengalee poets. The specimens culled from Daśāvatāracaritam will show that they are the very type of Apabhraṁśa verses with rimed feet which Hemacandra recognised as Upajāti,[1] a variety of Apabhraṁśa ṣaṭpadī metre.

Almost in the same century, in the drama Chandakauśīka of Kṣemīśvara[2] we find nothing distinctive in the use of metres. Like Kālidāsa he had inserted a verse with Vedic rhythm and also a verse with an Upajāti of Vaṁśastha and Indravajrā.[3] Among the mass of syllabic metres and a number

1. Maṇḍale sasaharassa gorae
Dantapañjara vilāsa corae
Bhāi lañchaṇamao phurantao
Kelikoilatulam dharantao III. 31. Karpuramañjarī P. 89

2. Ed. R.C. Majumdar and Rādhāgovindo Vasak. 1939.

3. Ch. IV. 46 — Sarasīruhanayano viṣyakṣenaḥ so daraḥ surendrasya
Lakṣmī saraswatībhayaṃ Niśritoyamcyuto bhagavān.
Ch. IV. 38 and Kavi praśasti verses—15 and 16.

4. Hem. VI. 16 Aṣṭau Upajāti — Lalita vilāsa Kalāsakā Khelana/Lalanā Lobhanā Sobhanā Yauvanā/Manitanava madane/Alikula Kokila Kuvalaya Kajjala/Kalakalinda suta viralajjvala Kaliyakula damane // 173
Sasaratara Caritam. NSP. Bombay. 1891. Kāvyamālā 26.

5. Ed. Sibani Dasgupta, Cal. 1962.

6. 1, 3, 4 = Indravajrā
2 = Vaṁśastha.

of Āryā of classical Skt, there has been employed one Pkt stanza in Vaitālīya rhythm[1] with melodious pādas. In the works of Bilhaṇa,[2] Padmagupta[3] and Halāyudha[4] nothing novel can be found. Most of the poets upto the 11th century were meticulously conservative in their selection of metres just like the theorist on metrics belonging to the same period. From all intents and purposes Kedārabhaṭṭa's work seems to occupy the position a magnum opus in respect of versification of the contemporary orthodox school of Skt metrics. In the same category we may include the much disputed drama Hanumannāṭakaṃ[5] which faithfully follows the orthodox tradition of the time with a solitary exception of a half-Āryā verse where gaṇa system has not been maintained.[6]

In Prabodhacandradaya of Kṛṣṇamiśra on the one hand, the stanzas of both emotional and reflective types have been set in proper metrical arrangement in order to produce the desirable dramatic effect. Placing aside the traditional syllabic metres we are concerned herewith peculiar type of Pkt mātrā metres having the rime scheme repre-

1. 1, 4—6 = nimmahia luli P. 15. Jivananda Vidyāsāgar Cal. 1884 candamastie/ mahisa mahāsula bhinnagastie/ Kaccāini gajacamma vastie/Laskhaśu maṃ Calaśūla hasthie//verse//Act IV. P. 91. ed. Sibani Dasgupta.
2. Bilhaṇa — of the 11th cent. A.D. Vikramāṅkadevacaritam—Saraswati Bhavan Series No. 82.
3. Navasahasāṅkacaritam. B. S. Series. No. 53. Bombay 1889, flourished in 11th cent. A.D.
4. Halāyudha — 10th century A. D. Kavirahasyam. ed. by Heller Griefswald 1900.
5. Hanumannāṭakaṃ of Dāmodaramiśra of 11th century. In Madhusūdana Miśra's recension —Ed. by Ramatarana Śiromaṇi, 1870.

	I I S I I	I I S I I
6. Act. III. 86.b.	Raghunandana	Raghunandana
	Rāmacandra	Rāmacandrehi
	S I S I	S I S S I

sented as ab—cd.[1] It is very interesting to note here that these new metrical features came to be introduced for the first time by this dramatist and Hemacandra was the first theorist to codify it in his manual.[2] The 18th verse of the Act III is the stanza of fifteen māträs with rimed feet abcd. In the 23rd stanza in Brockhause's ed., there is a metre of twentyeight mātrās distributed over 10–8–10, which in NŚ edition[3] has been replaced by a Pkt Gāthā whose four pādas have been distributed with the mātrās 12 and 18 in alternative ones.

From the discussions made above, we are led to the conclusion that the Kāvya belonging to the period in question are mainly orthodox in nature in so far as the selection of particular Skt metres are concerned.

Exceptions, however, are to be found in the solitary case of Kṣemendra and the stray references found here and there upto 11th century. Barring these exceptions, the extant Kāvya literature did not make any provision for non-Skt metres.

Non-Skt literature in this period, show more preference for syllabic metres. The employment of single "Galitaka" metre in the PaumaCaria evinces the fact that in the early part of the Christian era, orthodox metre predominated over the non-orthodox ones even in the fields other than Skt.

In dramatic literature, on the other hand, to heighten the dramatic effect non-Skt musical metres received much

1. Brockhause edition. Leipzig. 1835.

III Act 11	ale ale Kāvālīlā	ISI	SS	SIS
	nalahaḍḍumundadhālilā	IIS	ISI	SIS
	Kelise tumha dhammako	SIS	SIS	IS
	Kelise tumha mokhake	SIS	SIS	IS

N. B. In N.S. ed. 1935 this is prose.

2. Saṁgatilaka. Hem. IV.2.
Saundarangatilaka. Hem. IV. 28.

3. Verse. 25 P. 128. NS. edition

favour from the 4th century A.D. onwards. It is however, curious that this particular feature is almost absent in Aśvaghoṣa's drama but in thirteen plays ascribed to Bhāsa there is a solitary instance of employing non-Skt musical metre.[1]

In his voluminous work the Naiṣadhīyacaritaṃ, Śrī Harṣa employed the metre of sixteen shorts recognised as mātrā metre in Piṅgala Ch. Sūtra.[2] But the poet seems to treat this metre as one belonging to the syllabic type and a little earlier Hemacandra[3], a senior contemporary with the poet had condified it as an extended form of the Caladhṛti.[4]

Hemacandra in his Dvya śrayakāvya extended his recognition to those metres also which mainly appeared in Buddhist hybrid Skt works—like Lalitavistara and Saddharmapūṇḍarīka Sūtram and enlisted them in his manual. The selection of these specimens for his Kāvyas sufficiently illustrates our contention that Hemacandra sets out these examples in his own work obviously for the reason that he wanted to show the parallel development of practice and the theory which he elaborated. The specimens, viz., Mahendravajrā[5] and Sudantā[6] are the products of the non-Skt literature appeared both in manual and work. In order to introduce new rhythm, Hemacandra employed Khola, Mṛdaṅga[7] in his Kāvya and these are also incorporated in his manual.[8] Maṅkha in the same century made

1. Vide infra Footnote 17.
2. Gītyārāyā La IV. 48. Sītārām Śāstrī ed. Acaladhṛti in Kedara II. 31. Jayadeva IV. 23.
3. Śrī Harṣa flourished in latter half of the 12th century. Das Gupta, Pp. 624-625 ; Hemcandra in 12th Century. Dasgupta P. 361.
4. cf. Hem. II. 268 ; and II. 269.
Acaladhṛti — Naiṣadham XXII, 148. ed. Dr. Roer. Bib. Ind. 1855. Part. I and II Uttara Naiṣadham.
5. XII. 1—72 ; XVIII. 47, 48, 97, 101, ; XX. 51, 61.
6. X. 89, 90 ; XVIII, 71, 72, 96.
7. Kola = Jasasaya — XX. 4.
8. Mṛdanga = Tabhajajara — XVIII. 102.

an experiment to introduce Apabhraṁśa metre Upadohaka[1] not less than ten times in his Śrīkaṇṭhacaritam. For continued narration Udgatā is used here. It is perhaps the last Kāvya to be mentioned where the Viṣamavṛttam has been used for continued narration. Amaracandra utilized the new metres in his Bālabhārata[2] appeared in Hemacandra's manual, a century earlier to him These new are Utthāpanī[3] and Lalita.[4] Bālacandrasūrī in his Kāvya used purely two Apabhraṁśa metres among the twenty-five different Skt syllabic metres. These are Mālādhruvaka[5] and Vidyādharahāsa[6] appeared in much known manuals in Apabhraṁśa metres.

Jayadeva[7], the author of Prasanna Rāghava is to be distinguished from several other Jayadevas known to literary history. He shows more skill in its profuse employment of verbal figures absorbing the newer characteristics of the coming literature. This drama exhibits the lack of dramatic sense being deficient in unity of action and characterisation as a late century production and is more particular about the ornamental stylistic mood of expression. Classical rigidity has been slackened and Skt metres have been introduced in Pkt verses. Rime has been used mostly at the prosodical and the syntactical pauses[8] and no care

1. Śrikaṇṭhacaritaṃ (Kāvyamālā, No 3. 1887)
2. XII. 74—78 Kāvyamālā No. 45. Bombay 1894, flourished in the 13th century. See Das Gupta, P. 331, Keith. P. 137.
3. Droṇa I. 80, 81, 84.
4. Virāṭa III. 1—156 for continued narration.
5. Canto XII 32= MālāDhruvaka. Gos. VII. Baroda. 1917. Consisting of Hemistich containing forty mātrās in each pada. Hem. VII. 57 ; S.B. VI. 203.
6. XII. 31 = Vidyādharahāsa — Ardhasamamātrā type having 16 and 11 mātrās in each alternatives = Hem. VI. R.V. 121; S.V.VI. 107.
7. His date is uncertain but can be assigned to the 13th century. Dey & DasGupta, H. S. L. P. 462.
8. P. 38. 2—5. Pañcacāmara :—
   Visaṭṭapesaluppalappalāspumkhasāmalo

has been devoted not to use Amphibrachy in proper place.[1]

Here with the selected works upto the 13th century we will close up the mediaeval period. Prosodical elements appeared in the literature of this period command attention, because, they show the general features of shut down point of the age long convention in a much more intensified manner as we can see Skt metre itself has been naturalised with the non-classic feature, unconsciously but slowly. On the side of the theoretical works, this fact furnishes a clear explanation how the works of the late century swell up their limited scope and make provisions for the recognition of the non-orthodox element.

In the 14th century, Umāpatidhara in his Pārijātaharaṇanāṭakam[2] along with the Skt verses and passages allocated rhymed Maithili verses-which bear however Tālavṛtta specimens according to the manuals of Pkt and Apabhraṁśa versifiers.[3]

We should have placed here a text of late century vernacular tinged with Apabhraṁśa work Sandeśa Rāsaka[4] by Abdul Rahman. Greater interest of this Kāvya is that it places Skt syllabic metres in Apabhraṁśa language with

maheṣommasehara sphuranta somakomala //
P. 41. Mālinī — Ayi tuha Muhalehā Candavimbe saṇehā
dasaṇakiraṇalacchī acchajohṇasaricchī //
Ed. Govinda Devaśāstrī. Benaras, 1868.

1. P. 149. Tihuaṇaṇaanāravindo raaṇīmuhacandaṇo cando.
2. Bihar Orissa Research Society —— Vol. III. P. 20. ed. Grierson. 1917.
3. P. 53 = Dvipadī, having 28 mātrās in each pada and the preceding manual do not know mātrā division of it in 16/12
Airāvata asavāra puranandara cana bhūkhana dhanuhāthe/
Sahasa Turaga ratha caḍala dhanurdharatanaya jayantakṣa sāthe.
P. 40. Mādhava avahu k ria samadhāne
Supurukha Nithura na rahaya nidāne
Sumati umapati bhaṇa paramāne
Maheśari dai hi lupati jīno
4. Ed. H.S. Bhayani Sindh Jaina Series. 1945.

usual rhyme. These are Mālinī, Nandinī and Bhramarāvalī.[1]

As for late century Skt works, we have selected for metrical analysis the following works—Gīta Govinda of Jayadeva, Haricaritam of Caturbhūja, Kāvyas of Paṇḍitrāja Jagannātha and Kāvyavilāsa of Cirañjīva.

Distinctive greatness of GītaGovinda lies in its ability to mould and adopt the easyflowing resonance of the vernaculars. And this has been made so perfect that it had completely overshadowed the true orthodox original character of Skt syllabic arrangement with the intrusion of the rime at middle and at the end to produce the musical effect. They have their origin in the synthesis of later vernacular music in Skt structures. As a mark of transition period like the great confluences, GītaGovinda embraces different streams of traditions that flow through it. Consequently in ten sargas which comprise eighty verses and twentyfour songs, we meet seventyseven syllabic metres, one Āryā and two Apabhraṁśa metres. Of the first type we have both the orthodox type[2] containing the name of the metre in which the verse is written and the type which contains rhyme and refrain.[3] As for moric metres we

1. Mālinī :—V. 100.
Jai Viraivirāme naṭṭo soho munaṁti,
Suhaya taiya rāo uggilaṁto siṇeho /
Bharabi navayaraṅge Ikkukumbho daraṁtī
Hiyau taha padillo volayanto viratto //
Nandinī :— Vjs. III. 100. (Toṭaka)
V. 171. Sakasāya navabbhisa sudvagale
Dhayaraṭṭa rabaṁga rasaṅti jale
Gayadaṁti camakkariṇaṁ pavaram
Sarayāsari Ṇevara Jhīṇasaram //

2. Śikhariṇī ...... II. 20. Upendravajrā ...... IV. 20.
Puṣpitāgrā...... IV. 22. Pṛthvī ...... X. 66.

3. 1. 16. Śārdulavikrīḍita :—
Vedānuddharate Jagantivahate / 12

have the specimens of Dvipadī, Catuṣpadī and Ṣaṭpadī. As for Dvipadī there are both sama and viṣama type.

In Samamātric chandas—there are three types of metres—one containing twentyeight mātrās in each hemistich[1]; the second having twentyfour mātrās; the third one containing fifteen[2] mātrās distributed over 4–4–4–3; 3–5–5–2; 4–4–5–2.

Viṣamapadī on the other hand, presents two types one having twenty mātrās in first half and sixteen mātrās in second[3]; and the other containing seventeen and fifteen mātrās in their respective hemistiches. Of Catuṣpadī type, we have a specimen, which contains equal number of mātrās in each pada. This belongs to two types: those having eight mātrās each[4] and those having ten mātrās[5] each in each pada known as Vijayaka and Ekāvalī, respectively.

The most important is the metre of the Ṣaṭpadī type, extensively used by Jayadeva. This very type has been utilized by many languages and our Skt Kāvyas also retain some of such specimens as can be evident from the illustrative verses provided by svayambhū[6] for the said metre while he

Bhūgolamudvibhrate / 7
Daityam dharayate valīṃchalayate
Kṣatrakṣayam kurvate //

1. I. 21. = the metre is 12 — 7 Laya = 28 (4 x 7). Hem. vii. 4; R. v. 176. S.B. vi. 163.
2. III. 10. Mamiyam cali tāvilokyavṛtam vadhūnicayena sāparadhātaya mayāpi na vāritāti bhayena
3. VII. 31—38.
4. Daśāvatārastotram. 5, Gīta Govindam.
5. 5 — 5 — 5 — 2 and 8 — 5 — 2.
   Madhumudita madhupakula phalitara be Vilāsa madana rasa.
6. Himaruciarkati / candanamanalati / mitrānyapi ripavanti // vakre vedhasi / vikale cetasi / viparītāni bhavanti // Sv. v. 7.
   J.B.U. 1936. Vol. V. P. III. P. 76.

defines it. The Ṣaṭpadīs of Jayadeva are of Sāra[1] type. This has been defined by Svayambhū,[2] Hemacandra[3] and Nāgavarmaṇ. Besides, GītaGovinda contains, the verses of Kusuma Ṣaṭpadī type having 10 mātrās in 1st, 2nd, 4th and 5th and 17th mātrās in 3rd and 6th.[4]

In Kaṇṇāḍa, there has been one type Vardhaka Ṣaṭpadī which consists of 4 mātric gaṇas. In this metre 3rd pāda has been splitted into 3rd and 4th, where the deficit mātrās of the 4th has been patched up by refrain of two mātrās.[5] This type is identical with the prevailing measure of the famous ottaṃ Tullal poems in Malayalaṃ. That is why in Malayalam, this is known as Aṣṭapadī and it is their common belief that this has been 'inherited from Gīta Govinda. Nevertheless they are in reality Ṣaṭpadīs.[6]

Caturbhūja[7] had pioneered in a venture in rhymed verse composition in Skt kāvya not meant for stotras which has been treated separately in subsequent section of this thesis. Metres used in Haricaritam are all varṇa Vṛttas. But some of them have been decorated with ornamental inter rhyme in place of caesura, especially in the metre

1. 1st pada = 8 mātrās = 4+4
   2nd pada = 8 mātrās = 4+4
   3rd pada = 14 mātrās = 4+4+4+2,
2. Sv. V. 6.
3. Hem. VI. 16.
4. Nag — V. 321.
   Vadasi yadi kiñcidapi / dantarūci kaumudi / harati haratimivamati ghoram / Sphuradadhara Śidhavo tava vadana candramā / rocayatu locana cakāra // II. X. 2.
5. Nindati candana / Mindu kiranamanu
   Vindati khedam Dhīram Dīnā
   Vyāla — nilaya —ṃnila nena garalam iva
   Kalayati malaya—Sa / miram : IV. 112.
6. B.U.J. Vol. VI. Part VI. May. P. 110.
7. Ed. Sivaprasad Bhattacarya — B. I. Series. 288, 1967.

Mālinī,[1] sometimes in the Pṛthvī metre,[2] in Rucirā[3] and in Lolā.[4] Sometimes the verse has been equipped with Yamaka.[5] Karavālinī[6] a new rhythm as has been designated by the author has been only appropriated by Hemacandra under the designation of Vānini So is the Gītika[7] a new rhythm incorporated by Pkt Paiṅgalam.

Most outstanding feature that deserves special mention, that the great rhetorician Jagannātha did venture to use Amphibrachic in odd gaṇas of Āryās,[8] though he employed Skt syllabic metres in his stotras In one of his composed pieces, we came across mātrā metres known as Ghattā having twelve mātrās in each foot of the quadruped stanza [9]

Before we conclude our brief survey on the prosodical practices of the Skt authors with the works of a poet prosodist Cirañjīva Śarmā of the 18th century, we should refer to now his versatile scholarship enables him to adopt some vernacular metres, such as Kavittha Saveyā which in the brief exposition on Skt metre of the same author has been appropriated. These favourite metres of Hindi poets Tulasīdāsa[10] and Priyādāsa had been employed profusely.

1. X 81. also the concluding ones.
2. XIII. 19.
3. "Jhabhausajaugiti Rucirā Caturgrahe". Here the rime falls on the metrical pause on 4th and on the last H. II 221.
4. Lolā-Haricaritam, X. 80.
5. XIII. I. Dhaṇu pravabhaṅgataḥ sadaranasta dam bhaṅgataḥ Suradvirāda saunibham Dhṛti.
   Pṛthvī with (Yamaka) — Haricaritam. XIII 1.
6. Karavālinī — Haricaritam X 53.
7. Ma sa Ma bha ga ga 7 / 7.
8. Paṇḍit Rāja Kāvya saṁgraha — Dr. A ... 1958.
   Praśtavika vi āsa — Verse 1 P. ...
   Udāharaṇa Padyāni — Verse 51 P. 39.
   Verse 196 P. ...
9. Avaśiṣṭha aryaktayah—verse 108. P. 135.
10. Rāmacarita Mānasa, Satishchandra Dasgupta. 2nd ed. 1946.

In Kāvyavilāsa[1] Cirañjīva also used Durlatika an extended form of Toṭaka which has been recognised by Prākrit Paiṅgalam[2] and Mandāra Maranda Campū.[3]

If we make a short note on the literature of Skt cultivated in Gujrat especially in the mediaeval age, we would not be extravagant in our treatment of preparing a survey of prosodical practice.

Gujrat has made a notable contribution to Skt literature by its assiduous composition of Phāgu pravandhas in Skt. The vernacular metres used in these compositions have been formulated as Phāgu metres like Virūda in Gauḍīya Vaiṣṇava Vairūda Kāvyas.

As a first Skt Phāgu we can refer to the Mahavīrastavana[4] of Jayasundara Sūrī of the 15th century in its printed form. The Phāgustava of Gujrat poets present a novel artistic composition by its superbly mellifluous metrical pattern of the Phāgu for its religious panegyrics. Thus we have Skt stanzas with Phāgus (Doha 13 – 11 metres with internal rhyme), Aḍhaiya (11 – 11 ; 10 – 10) interchanged with Skt Varṇa metres and closed with Gītika metres. No less remarkable is the drama by Gaṅgādhara, the Gaṅgādāsapratāpavilāsa where the said dramatist employed rime in the rigid orthodox syllabic Skt metres.[5] The work concerned is to be dated 1449 A.D. because, it describes the battle between Muhammed II of Ahmedabad and King Gaṅgādāsa under whose patronage the poet wrote his drama.

1. Saraswati Bhavan Press. 1925. 168. Eight 11S (Saganas)
2. Durmila. Pkt. P. 11. 208.
3. Ghoṭaka — Mm. XIX, 24.
4. Ed. K.B. Vyas — J.U. Bombay. Vol. XXX. NS. Part II. Pp.118.
5. Microfilm copy deposited in Gujrati. Dept. of the Baroda University Institution—The Original Ms. is the only one Ms. preserved in I. O. Library.

   Vicitratara Kuñcakaḥ Karasamullasadbhallukaḥ
   Sucarmayutaheṣṭakaḥ Sudraḍavaddhasaumaṣṭakaḥ

The storehouse of Indian hymnology is so rich that apart from religious significance it deserves deeper investigation for its literary worth. And it can be said, that no other verse of Skt literature has been so prolific and diverse and we would have to be blamed for incompleteness if we keep aside them as mere literary curios, even if they find no adequate place in rhetorical and anthological literature. Stotra literature of the early age illustrates the application of the elegant type of Kāvyas. Along with the effective alliteration and Yamaka the flowing gorgeousness of the sonorous Śārdulavikrīḍita[1] and Sragdharā[2] are the best appropriate metres that suited to the vein of the theme that they contain. Besides them, Śikhariṇī, Vasantatilakam and Ardhasama Catuṣpadī metres like Viyoginī[3] are the most favourite metres selected for the hymns irrespective of religious sects. Āryā[4] and Pajjhaṭikā have also been appropriated from time to time.

The later history of stotra literature presents two lines

Samuccalitaghoṭakaḥ Katakabhītibitrotroṭakaḥ
tanupramitacampakaḥ sphūritana na bhūmipakaḥ (Fol.8b)
Pṛthvī jsau jsau glau guasunavakau. P. Ch. Sū. VII.19. Mark the rhyme at the 8th and the next 9th.

1. Ardhanārīśwarastotra by Kalhaṇa—Kāvyamālā Gucchaka. XIV. 2nd. ed. 1938.
   Rāmaṣṭaprāsa and Rāmacāpastava — Rāmabhadra Dīkṣita. Ibid. X. and Ibid XII resp.
2. a) Āryā Tārā Sragdharāstotra by Sarvajñamitra of the 8th cent. ed. S. C. Vidyābhūṣan.
   b) Lokeśvara śataka of Vajradatta in 9th century. IA. 1919. S. 11. t. xiv. Pp.357—465.
   c) Rāmabhadrastava of Rāmabhadra Dīkṣita Kāvyamālā Gucchaka XII.P.1.
   d) Goṇḍīstotra Gāthā of Aśvaghoṣa. So also the most of the verses of the Sūryaśataka of Bāṇa and three verses of Mayūraśataka of Mayūra.
3. Śivastotra ascribed to Upamanyu in twenty viyoginī metre.
4. Sūrya Āryā stotra ascribed to Yajñavāka.

of developments, on the one hand we have the continuation of earlier tradition and on the other, there grows a series of mediaeval devotional stotra which marks a departure from traditional reflective ones and is characterised by erotic devotional sentiments which express the religious longings in properly set languages and imagery of earthly passion. In orthodox classical syllabic metres, the middle and end rhymes have been employed in order to introduce a pleasing variation and to produce a swinging sweetness that can extol the mind. The emotional type of stotras, Virūdas, Gītis and Kāvyas present a new literary form for direct popular appeal, consequently sensuous, erotic, imaginable and expressive shaped and coloured by fervent religious emotion. Consequently, mellifluous music in Mātrāvṛtta is called for in order to be collaborated with the changing mood of theme. In this section orthodox syllabic metres possess the taint of vernacular poetry having rhyme on the sense pause and end pause.

Kavi Karṇapūra possessed indeed sufficient metrical felicity that has been focussed in all his works. His Caitanya-Caritāmṛta[1] is just like a classical orthodox Kāvya in which poet employed metre in a manner of quite conventional type of employing a single metre for each canto with a break of an other at the close. Whereas Kṛṣṇanikakaumudī has[2] been credited to have seven hundred and five rhymed syllabic metres distributed in five Prakāśas. First of them is to contain Mālinī metres with (Madhyāntānuprāsa) rhyme.[3] The second, third,

1. E I. Rā thāraman Press. Berhampur. Mursidabad. 1884.
2. Haridasa in Bengali character — Haribole Kutir, Nawdipa. 1941.
3. Rajanī carama yāme stoka tārā bhirāme
Kimapi kimapi vrūdādeśa jātābhinandā
Vitair akṛta rādhā kṛṣṇayoḥ svāpa sadhā
matimṛdu vacanānām śārikānām sūkānām.

fourth, fifth and the last, are written in Vasantatilakam,[1] in Śārdūlavikrīḍita, in Svāgatā, in Puṣpitāgrā and in Mandākrāntā respectively with the end rhyme. Likewise, Raghunāthadāsa employed a variety of syllabic metres in his "Stavāvalī"[2] among which Śikhariṇī and Mālinī have more frequent use. In any one of them one cannot find any remarkable feature whereas Rūpagoswāmī left no piece without being ornamented with rhyme.[3] Virūdas, Gītas and Aṣṭakas are the literary exercises of great ingenuity which marks a departure from the elevated tradition. The spring and the resonance of the verses and the swing and the smoothness of the comparatively facile diction transcends the formalism of literary and emotional trivialities. Only a few works have been selected and have been introduced here to present their extraordinary metrical harmony with prodigality of verbal dexterity. They are Mukundamuktāvalī[4], Svayamutprekṣitalīlā, Govindavirūdāvalī, Aṣṭādaśacchandas[5] and the fine collection of songs in moric metres entitled Gītāvalī, which is a collection

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1. II. 70. Manlanbabandha katamā Sumanī pravekam
   Saumālati Kusuma garbhana Kāntisekam.
2. Berhampur—Murshidabad by Radharaman Press.
   The best known are Vilāpakusumāñjali (104 stanzas in diverse metres) Radhakṛṣṇajjvala Kusumakelī (44 stanzas in Śikhariṇī) Viśākhanandana stotra (154 verses in śloka metre) Vrajavilāsa stava (107 stanzas in various metres).
3. End rhyme in svāgatā (Kuñjaviharyaṣṭaka)
   Indranīlamaṇi mañjula varṇaḥ
   phullanipa kusumāñcita karṇaḥ
   Madhyāntanuprāsa in Mālinī :—Mukunda Muktāvalī
   Navajaladhara varṇam campakodbhāsi karṇam
   Vikasita nalināsyam vishpuran—manda hāsyam, // etc.
   Verses are collected from—Vaiṣṇava faith and movement,
   S. K. De. P. 659. ed. 1961.
4. Kāvyamālāgucchaka II. P. 157.
5. Vide, Dr. S. K. De—Vaiṣṇava faith and movement ed. 1961. P. 153 and Footnote.

of forty-two songs in Mātrācchandas dealing with themes of popular appeal. The metres dealt with are generally Tribhaṅgī and Caturmātrika Parvacchandas.[1] Of the thirty rhymed, alternative stanzas of Mukundamuktāvalī, eight have moric Pajjhaṭikā, four in Mālinī, others in varied lyrical measures like Citrā, Jaladdhatogati, Tvaritagati, Sragviṇī and Tūṇaka with an execution of fine adjustment of sound effect.[2] Svayamutprekṣitalīlā experiences the same method in its thirty rhymed and alliterative stanzas. Without multiplying examples, we would pick up here the rare mātrā[3] and one common Bhujaṅgaprayāta which will perhaps serve our purpose. Virūdakāvyas of Gauḍīya Vaiṣṇavas make an attempt to evolve a novel device with rhyming alliterative metrical unit based on the classical gaṇa in the field of prosodical science which has been appropriated by Vṛttamauktikam, about which we made discussion. It is strikingly original in its structural design of having metrical feet or pada desig-

1. cf. Vṛttaratnāvalī —Cirañjīva Bhattācārya. P. 105 and Vāgvallabha.
2. *Tvaritagati*—Najanaga (H. II. 112 ; Jk. II. 94 ; Vjs. v. 17)

Rucira nakhe racaya sakhe
Varita ratim bhajana tatim
Tvamaviratis Tvaritagatir
naṭa saraṇe harecaraṇe.
Jaladdhatagati : —Jasau Jasau—
Vihāra sadanam mañjana rādānām
praṇīta madanam śaśāṅka vadanam

Continuous alliteration in Tūṇakaṃ=(H. II. 251 ; Sb. I. 33 ; Jk. II. 190)

Tundakānti daṇḍitaru pāndurāṁśa maṇḍalam
Gauḍapāli tāṇḍavāli Śāliratna Kuṇḍalam.

3. Mattā—Mabhasaga (Halāyudha on VI. 13 Sūtra, Caesura 4—6)

Bhṛṅgīveyam tamaparimeyam
Mugdhāgandham hṛdikṛtabandham

End rhyme in Bhujaṅga prayātam :—

Parijñātam adya prasūnālim etām
tuniṣe tvam evam, pravālaiḥ sametam.

nated as Kalikā measured by number of Kalās corresponding to mātrās or syllabic instants. Govindavirūdāvalī is an ambitious literary feat deliberately composed to illustrate varied types of Virūda metres, which have been accorded place to Vṛttamauktikam.

Aṣṭakas are the hymns comprising a collection of metrical stanzas. More sober is the stanza taken from Sītārāmṣṭaka[1] with a rare combination of seven "bha" (SII) and two ga (SS) designated as Mayuragati.

Aṣṭadaśacchandas experiences eighteen cchandas or rhythmic prose or verse. Many among them such as Aśokapuṣpamañjarī, Anaṅga Śekhara, Mattamātaṅga belong to Daṇḍaka class of metre. Gucchaka[2] is a new device experimented by Rūpagoswāmī ; Anukul[3] is a fourfooted rhymed metre of fifteen mātrās.

Harikusumastava and Tribhaṅgapañcaka are of the character of Aṣṭaka. The former consists of eleven Toṭaka stanzas and the latter comprising five rhymed moric stanzas of thirtytwo mātrās known as Tribhaṅgī.[4]

1. Mayūragati. 3. 102. 1. illustration collected from the Stotra literature of old India, – I.H. Qu. I. 1925. P. 355. Padmadalāyata locana he raghuvaṁśa bibhūṣaṇa deva dayālo nimalaniradanīlatano khila lokhahṛdambyabhāśaka bhāna.

etc. ed. (Sītārāmāṣṭaka, verse 2)

2. nija mahimā maṇḍali vraja vasati rocanam/vadana vidhu mādhurī ramita pitṛ locanam. // etc.

Designated as Gucchaka (11 lines) nasajanajaga not recognised in any extent work on metrics.

3. Anukula (12 lines) specimen collected from S. K. De. P. 668.

Dhṛtadadhi manthana daṇha janani cumbita gaṇḍa pita sāvitrī dugdhā kalā bhāṣita kula mugdha.

4. Yamalārjuna bhañjanam āśrita rañjanam ahi gañjana ghana lasya bharam.
paśupāla puraṁdaram abhisṛta kaṇḍanam atisundaram aravindakaram.
32 moras (4×7+2+S) ja avoided. P. I. 194.

Without going into unnecessary details we should close our discussion by placing some late century stotra works—Maṇikarṇikās totra, Annapūrṇā stotra and Yamunāṣṭaka stotra ascribed to Vedāntācārya Śankarācārya.[1]

Most of them are written in rhymed classical metres. Carpaṭapañjarīkā stotra is on the other hand composed in elegant moric metres of quadruped type. Now-a-days all of these claimed to be the works of Śaṅkarācārya who flourished in the 8th and the 9th century A. D. But there lies little parity between these and the eight sargas which can be claimed to be composed by Śaṅkarācārya as they have been commented upon by more than one reliable and ancient commentators.[2] The metres of last mentioned sargas are regular unrhymed classical metres whereas in the pre-mentioned sargas and in other works elegant rhymed Pkt metres are used along with interrhymed syllabic metres.[3] Besides these, we also have at our disposal numerous Padāvalīs ascribed to Vāsudevasārbabhauma, which betray a curious knowledge on Skt language and

1. Vasumati sāhitya mandira ed. 10, 8, 8, 4. 1329. Bangābda.
2. Sri Gopal Basu Mallik lecture on Vedanta Philosophy—Poona. 1929. P. 220ff.
   Eight stotras are taken to be more genuine :—
   1) Ānanda ahari 2) Govinda Śataka 3) Dakṣiṇamurtistotra
   4) Daśaśloka 5) Dvādaśa Pañjarīkā 6) Bhaja Govindam Stotra
   7) Ṣaṭpadī or Vishṇuṣatpadī (8) Harem iḍe stotram.
3. a) Ayimadhura madhumoda vilāsinī śaila vidāriṇī vegabhāre Parijanapālini dustanisūdini vañcita kāma vilāsadhare Śailasūta or Haṁsagati—appropriated by H. II. 361. Jk. II, 249 also in Chandombhudhi verse 214.
   b) Moric metres in carpaṭapañjarikastotra containing—30, 29, 32, 32 mātrās.
   c) Maṇikarṇikāstotra :—Interrhymed Śārdulavikrīḍita
   Tvattire Maṇikarṇike hariharau sāyujya mukti pradau
   Vādantau Kurutaḥ parasparamubhau Jantoḥ Prayanotsave etc.

prosody. Most of these verses are rhymed moric metres of 'Upajāti' type appropriated by Pkt versifiers.[1]

1. a) Śrīcaitanya caritāvalī :—
Kaliyuga dhanyam kṣitiratipunyam Śrīcaitaṇyam paramparam
Dvijakulasāram Trijagatasāram Mahimā apāram Gaura Varam.
b) Caitanyāṣṭakastotram :—
Ujjvalavaraṇam Gauravaradeham Vilasati niravadhi bhavavideham
Tribhuvana tāraṇa kṛpayaleśam tat praṇamāmica Śrīcaitanyam.

CHAPTER—III

SANSKRIT AND PRĀKRIT METRICS : THEIR INTERRELATION

I. INFLUENCE OF SANSKRIT METRE ON PRĀKRIT METRE AND ITS DIFFERENT OFESHOOTS

Introduction :

What is meant by Pkt ? What is Pkt metre and what is Skt metre ? Mātrā as a metrical unit ; Influence of Skt metre on Pkt metre – in the early stage – in the middle stage – in the later stage ; Influence of Pkt metre on Skt metre through the stages.

Nāṭyaśāstra of Bharata is perhaps the earliest work to mention the different kinds of Pkt. The word Pkt seems to be used as a generic term for the middle Indo-Aryan languages. In the NS' Pkt has been divided into seven Bhāṣās or major dialects and six Vibhāṣās or minor dialects.[1] Prākṛta-lakṣaṇa of Canda names four dialects – Prākṛta, Apabhraṁśas, Māgadhī and Saurasenī. Hoernle thinks that the Pkt referred to by Canda is the Ārṣa Pkt which is the language of the Jaina canonical works.[2]

Most of the poeticists are in a mood to describe the Pkt speeches as genre for all provincial languages. Daṇḍin contends that – Skt is divine whereas Pkt having three principal varieties as an earthly language belonging to common people.[3]

Rājaśekhara (c. 1000 A.D) in his Kāvyamīmāṁsā[4]

1) NS : GOS. 68. XVII. 49-50.
2. Pkt Lakṣmaṇa of Canda, B. I. Ed. Hoernle Introduction. P. XXIV. 1880.
3. Saṁskṛtam ṇāmadaivī anvakhyāta maharṣibhiḥ tadbhavastatsamo deśityanekaḥ Prakṛtakramaḥ 30 // I. Ed. Nrisimha Deva. 1933.
4. Kāvyamīmāṁśā, Pp. 6, 33, 51 G.O.S. I Vide Kundamālā, P. 138 Ed. Dr. K. K. Dutta, 1964.

recognised four kinds of Pkt speeches—Pkt Apabhraṁśa, Paiśācī and Māgadhī.

Lakṣmīdhara, the author of Ṣaḍbhāṣācandrikā laid down Bhāṣā dvidhā Saṃskṛta ca Prakṛti ceti bhedataḥ Prākṛtaḥ Saṁskṛtayastu Vikṛtiḥ Prākṛta matā.

The first hemistich occurs also in the Nāṭaka paribhāṣā or Śiṅgabhūpāla (1330 A.D)

Prākṛta candrikā enumerates six kinds of Pkt dialects in which Apabhraṁśa too has been mentioned.[2]

In one of the verses of the Garuḍa Purāṇam[3] brahmins are not allowed to study Prākrit dialects of the Mlecchas. And MM. H. P. Sastri pointed out that most probably this term implies the language of Buddhism and Jainism. It is interesting to note that Buddha is said to have despised the use of Skt.[4]

In the Rāmāyaṇa, the work "Prākṛta" in the compound word 'Prākṛta nara' denotes common man.[5]

From the discussions made above we are preforce driven to the conclusion that broadly speaking the word 'Prākṛta' has been used by the ancient and medieval writers to denote the language of the common people which is quite different from Sanskrit.

Now another question arises how and when the Pkt came into existence ?

The widely accepted definition of Pkt is 'Prakṛtyāḥ Āgata Prākṛta. Prakṛtiḥ Saṁskṛtam' which means to say that Pkt language is nothing but the lineal descendant of Skt. Skt is 'prakṛtiḥ' or source and the Pkt is derived from it and

1. 'Apabhraṁśastu yo bhedaḥ ṣaṣṭa so'tra na lakṣmyate' Pkt. Caṇḍa.
2. Lokāyatam kurtakaṁca Prākṛtam Mlecchabhāṣitam Na Śrotavyam Dvijenaitadadho nayati tadvijam // 98 / 17 // Garuḍa Purāṇam.
3. 'etarahi bhante bhikku nānā nāma nānāgotta nānājacca nānākula pabbajita, to sakaya niruttiya buddhavacanam duṣenti hande mayam bhante buddha vacanam chandaso aropemi' ti. *Vigarahi buddho bhagava* Vinaya Piṭakam Ed. Oldenberg. V. 33. 1. 1883.
4. 11. 108.2 ; 52.16 ; Ram.

obviously it is differentiated from the source by several stages of evolution.

The traditional contention is however open to certain objections as it covers only those forms of Pkt which are used in Skt plays and Jaina literature but excludes from its sphere Pāli, the dialects found in Jaina inscriptions and coin legends.

Even Pischel's[1] famous 'Grammatik' would have to restrict its scope in an analytic study of dialects as they could not fulfil the conditions of this orthodox definition.

Namisādhu, the commentator of Rudrata's[2] Kāvyālaṁkāra, laid down the most appropriate modern definition of the word 'Prakṛta',—the basis or the Prakṛti. In other words the term Prākṛt owes its origin to natural language of people uncontrolled by Śāstras.

The term Prakṛti also signifies subjects[3] or common people.

Bhandarkar sticks to the orthodox traditions and thinks that Pkt is to be derived from Skt[4] and this Skt was perhaps corrupted.

Professor Weber however did not admit the fact that Pkt was the decendant of Skt but believed that Skt and Pkt had common and simultaneous flow.

MM. Vidhuśekhara Śāstrī has faith in this contention and adds that both Skt and Pkt owe their existence to the subsequent development of the Vedic language from which two streams of these sister languages originated and flowed down to us.[5] In the scholarly and lucid exposition of

1. Pischel. R.—Grammatik der Pkt Sprachen, Strassburg, 1900. English Translation by Subhadra Jha, Delhi, 1957.
2. Sakalajagajjalunam vyākaraṇādibhiranāhita Saṁskāraḥ sahajo vacanavyāpāraḥ prakṛtiḥ tatrabhava 'śaiva va Prākṛtam. Bhāṣya on Kāvyālaṁkāra—ed. R. Sukla. 1966.
3. cf. Rājā Prakṛtirañjanāt. Kālidas. IV. 12.Ed. A.N. Sastri. 1946.
4. JBBRAS XVI. P. 268.
5. Vide. Pāli Prakāśa—Vidhuśekhara Bhaṭṭācārya P. 28.

Aṇirvāna, we find side by side the existence of Pkt and literary languages in the Vedic period. This Pkt is nothing but the language of the common people-[1]

Mr. Beams contends that originally Skt and Pkt were contemporaneous in their development ; Pkt came into being in course of natural development of the primitive language while Brahmins are responsible for creating Skt.[2]

Dr. Sen[3] believes that Pkt originated in different stages from spoken language of which the first stage is Pāli, the second stage is Pkt, the third one is represented by Apabhraṁśa aud its later phase called new Indo-Aryan is represented by the Vernacular.

In ordinary Hindu usage the term Pkt is extended to all vernaculars, i. e., Mārāṭhi, Gujrāṭi, and various other idioms currɘnt in northern India.

Historically the fact appears to be something like this. In the later stages of its development the Vedic language deviated from its old standard due to various reasons and there were various phonetic, syntactical and other changes which were distinctly noticeable among the common people who were obviously unsophisticated. Naturally the elite of the society got alarmed for obvious reasons and a norm was perhaps laid down in the grammatical treatises on the basis

1. Veda Mīmāṁsā. Pt. 1. P. 76.
   Ārya bhavaner duti dhārā ekti vaidik arekṭi āvaidik.........
   Brāhmaṇyabhāver vāhan hoIa Saṁskṛta bhāṣā.........
   Brāhmaṇyasamājer abhijātavaṁśa gaḍe uṭhla Veder
   Bhāsāy, valte gele Brāmha evaṃ kṣatra ke niyo
   Tāri anabhijātavaṁśa hola viśva sādhārañjana
   ....ektir mādhyama hola saṃskṛta
   apartir hola Prākṛt.........P. 77.
2. Referred to by Bhandarkar, P. 322. JBBRAS. XVI. of Namisādhu— Rudrata's Kāvyālaṃkāra Ataeva saṁskṛta prākṛtamādau nirddiṣṭham ladanu saṁskṛtādini Pāniṇyādi vyākaraṇoditasaba lakṣmaṇena saṃskaranāt saṃskṛtaṃ, Ucyate.—Bhāṣya on 12 //2
3. History of Bengali literaturo P. 3.

of the languages of the elite or Śiṣṭas. This language of this Śiṣṭa class in course of time came to be known as the refined or Saṁskṛta, while the language of the common folk remained as the language of the commoners or Prākṛta. 'Na' prabhāśita vai, na mlecchitavai.[1] etc, cited in the Mahābhāṣya unmistakably point to this fact. The bhāṣā of Mleccha is the Pkt and assumes different designations in different phases of development.[2]

Before proceeding to further deliberation, we would first determine, what do we mean by Pkt metre and by Skt metre ?

Apparently they are so-called because the vehicle of the particular metrical composition is Skt or Pkt. In reality, however the different lies deeper than that.

Two broad divisions of Skt metres into Vṛttas and Jātis have been forestailed by Piṅgala and accepted by later prosodists. Vṛttas are mainly based on syllabic quantity and Jātis on the mātrās. In Piṅgala's Chandasūtra we have both kinds of metres. In later manuals both in Skt and Pkt languages we find those two types of metres

Historically, however, the mātrā metres are originally the metres of Pkt languages and are sustained by it. Syllabic metres, on the other hand, came into existence through Skt metrical compositions and retained by the doctrinaires. This conclusion become irresistible because of the following data—

Piṅgala appears to contend that classical Skt metre originated from the Vedic metres.

Virahāṅka, one of the earliest author of metrics in Pkt languages had chosen to employ different languages in the definitions of different metres indicating thereby the

1. Mahābhāṣya—P.2. Vol, I. Ed. Kielhorn 1892.
2. See Infra—Footnote 14. Ā traiṣṭhubhācca yadārṣaṃ IV // 4. P. Ch. Sūtra. B. I. Ed.

language of the metre to which it originally belongs at least in so far as it was known to him.

In this manual, it can be found, that syllabic metres or Vṛttas are enshrined in Skt language. The three jāti groups—Gāthā, Vaitālīya and Mātrāsamakam have been totally excluded from the aforesaid portion The Skt metricians however included the said groups in their metrical scheme but with some restrictions and this fact unmistakably supports the stand taken by Virahāṅka.

Bhoja Rāja in his Sṛṅgāraprakāśa while explaining three classes of metres, Vaidika chanda, Gaṇacchanda and Mātrācchanda laid down example in their respective languages. Bhoja[1] used Pkt language to illustrate mātrāvṛttas.

The author of Pkt Paiṅgalam in its introductory stanza while conveying the customary salutation to Piṅgala, describes him as the anchor of the ship that has crossed the ocean of mātrās.[2]

Nanditāḍhya one of the earliest Jaina prosodist declares that he would tell about the definition of the gāthā based on mātrā and would enumerate the nature of the long and short syllable as should be applied in the Pkt Kāvyas.[3]

Bhāṣyarāja, while making broad divisions of chandas—Vaidika, Laukika and Vaidika-Laukika, included Āryā in Laukika group[4] which is sure to signify popular type.

1. Sṛṅgāraprakāśa......P. 121. Op cit Pūrvvoktodāharaṇa trayamapi vaidikaviṣayameva.........
Mātrācchandaḥ yathā.........Vaonavunnavupaji.
2. jo viviha mattasāra / pāraṁ patto vi vimala mai helaṁ/paḍhamabbhāsa taraṇḍo/Nāo so piṅgalo jaoi // 1 // 1
3. Gāhālakhaṇameyam vucchāmi guruvaesеṇaṁ—I
Gurulahuakhrāṇāmcheit tham māiyaṃ ca Vucchāmi /
Pubbāyariyakayāṇam pāiyakavvovaogīṇam // 2 // Gāthāthlakṣaṇa.
BORI IV P. 16. 1932–33.
4. Vṛttachandrodaya— Fol. 105 ; MS. ASB. III. c. 94.
Vaidikaṃ Laukikam Vaidikalaukikañceti trividhāḥ chandaḥ
Daivyādikam Vaidikam Āryādīkam Laukikam Laukikādhikarasya

Our inferences in this respect are generally born out by the fact that both the Skt and the Pkt doctrinaires maintain the view that the Pkt or Laukika literature employ Jāti or metres based on mātrās and the Skt literature originally employ syllabic metres.

Any discussion on the influence of the Pkt on the Skt and vice versa seems to be intenable, unless we keep the following characteristics regarding the Pkt metres always up in our mind :—

1) Pkt metres are generally based on mātrās.
2) Orthographic character of syllables are not necessarily maintained in the Pkt as in the Skt metres.
3) Rhyme alliteration are the factors mostly counted to be essential in the Pkt but rhyme is not necessary for the Skt metres.
4) Caesura is an essential element and classical authorities restricted the use of the same to gaṇavṛttas, whereas the Pkt versifiers attach little importance to this feature.
5) Eight syllabic gaṇas are the innovations of the Skt prosodists, whereas five mātrā gaṇas have been selected for mātrā metres by the Pkt prosodists for the Pkt metres.[1]

caturthadhyāyasamāptareva Vādhitvāt Ataeva Mātrācchandasām Vede kvapyadarśaṇaṃ upapadyate. cf. Halāyudha under IV. 8. Atra Laukikam............pūrveṣām chandasām Vaidikatvameva. Itaḥ prabhṛtyāryādīnām culikāparyāntanām Laukikatvameva. Sāmānyādīnāmutkṛti paryantānām vaidikatvaṃ Laukikatvañca.

1. Eight syllabic gaṇas Ma Na Ja Ra Sa ta bha ya
Five mātrā gaṇas ta tha da dha na
cf. Kavi Darpaṇam 2–3. BORI. Vol. XVI. 1934–35
Neyā mattāc:harhde duticaupañ:achaka ā gaṇā pañca Duti pañ a aṭṭatcra a bheillā kacatatapanāmā //2// Vanacchaṁ :e ṇ i huṁti sab anuhamajjhaṁ agurulahuṇo/Kamaśo maṇā bhayā taha jaiā satā ṇāma aṭṭa tige // 3 //
Kavidarpaṇam Verse— 2-3.

The influence of the Skt metres on the Pkt ones is discernible through the following processes.

1) Appropriation of the Skt metres in the Pkt literature and manuals.

2) Imposition of the Skt techniques in the versification of the Pkt prosody.

3) Acceptance of the Skt rules and principles as the guiding principles of the Pkt versification.

The most far reaching and deeprooted influences of the Skt prosody on the contemporary the Pkt prosody can be easily guessed from the extensive use of syllabic metre in metrical literature enshrined in Middle Indo-Aryan languages, where the Pkt metres have scarcely any scope to exhibit themselves.

We have already noticed that the vast literature in Pkt in the earliest stage, mostly in form of Buddhist scriptures and Jaina sacred books, have been preserved in syllabic Anuṣṭubh[1] and subsequently in mātrā metres.[2] Gradually, these mātrā metres became regularized in a manner sanctioned by the Skt authorities.[3]

But there are authors who devised different methods for the definition of metres. e.g. Jānāśrayī applied common methods for both types, whereas the techniques of Svayaṃbhū and Virahāṅka are completely different.

The object of the present dissertation is to study in lines the influence that has been mutually exerted by the Skt and the Pkt prosody on each other.

Neyā mattācaṁde dūticaupaṁcachakalā gaṇā paṁca /
Dutipañcaṭṭaterasa bheillā kacaṭatapanāmā // 2 //
Vanacahanide uṇa huṇti sabbamuhamajjhaṁta gurulahuṇo
Kamaś manā bhayā taha jarā satā nāma aṭṭa tigo // 3 //

1. Vide, D. K. Guha, JRASB. XIII. 1947— — — — pp. 62.
2. Vide Therā Gāthā — Oldenberg and Pischel, P. 15, Verse 102.
Peswār Vase inscription ; — Pipwarā Vase inscription.
3. Vide, Therīgāthā, Verse 509, PP. 173, Ibid.

It is interesting to note that in the works just mentioned, we met with regular Skt ornate metres, like Rathoddatā, Rucirā,[1] etc.

Likewise, in the scriptures of the Jainas, we came in contact with partly regulated Vaitālīya, 'Hybrid Vaitālīya'[2], Triṣṭubhs and Anuṣṭubhs. In their kāvyas there are long metres like Śārdulavikrīḍita and Daṇḍakas,[3] along with the Galitaka and Sarabha, which contain perhaps the earliest specimens of rhyme—a feature which became popular, at the same time indispensable feature in later ages. It will perhaps not be hazardous to guess that the absence of the rhymed and alliterated padas of the pkt stanzas in early centuries are obviously due to the dominating influence of Skt metre which has rarely any rhyme.

Dhruvā verses in Bharata's Nāṭyaśāstra are pkt in form but syllabic in nature. In these we have partly internal rime and partly final rhyme. Dr. S. K. Chatterjee[4] holds that this particular tendency is sure to develop into final rhyme. This tendency appears to be current in the period 200 B.C. – 200 A.D.[5] It is noteworthy to mention here that Dhruvā verses found in Ratnāvalī are Prakritic by nature and form.[6] Kalidāsa's use of Apabhraṁśa metres for the Dhruvā verses in Vikromorvaśīya[7] points to the age when the hold of Skt metres on pkt metres have been already slackened.

These findings are further supported by the fact that

1. Vide Therāgāthā, ibid, VV. 85, VV 103, VV. 180.
2. Dasaveaaliyasutta — ch. 10. VV, 18, 19, etc. I. Jr. Jr. vol. VI. Part II. pp. 127. 1962.
3. Paumacariya LIII. 79. ed. by H. Jacobi. 1962
4. ODBL. P. 19. 1926.
5. I.H. qu. Vol. VIII. 1932 Supplementary — — — P. 16. M. M. Ghosh.
6. Ratnāvalī. I. 13—15. Ed. M. R. Kale. 3rd. ed. 1954.
7. cf. IV., 2, 3, 4........Vikramorvaśīyam Ed. Velankar. 1961.

Mṛcchakaṭika[1] preserved more syllabic metres than mātrā metres.

Svayambhū's[2] collection of illustrative verses for the syllabic metres composed by the pkt poets whom he referred to obviously strengthen our view. Among these, the cases are not rare where internal rhyme have not been employed.[3]

Of the 206 stanzas quoted by Svayambhū only twenty verses[4] contain final rhyme which is an important characteristics of pkt poetry. This insignificant number is sure to point out the fact how Skt metres exerted influences on Pkt metres in the early Christian Era.

Upto 12th century classical rigidity has been maintained in both Pkt and Skt. To this classical school of Pkt. belong Svayambhū's work and Virahāṅka's Vṛttajātisamuccaya. It is interesting to note that latter always pays homage to the Skt authority.[5]

Virahāṅka made provisions for the Skt syllabic metres in Skt languages in his manual. But in the treatment of

1. Pkt. Indravajrā—Mālinī—Vaṁśastha, Vasantatilakam, Vidyunmālā, Sragdharā, Śārdulavikṛḍita etc. Mṛcchakaṭikam can be placed in Pre-Kālidāsa age.
2. Vasantatilam Vijjāe Divaarassa Uddandakoanadakomalakosa kanti Kantakucaggahanakantaiappa kotto etc.
3. Ruirā tassa—Susamie nivaliae abhaggia
Samottia gaamatimmiangia...Sva. Ch. JBBRAS, 1935.
'With the exception of a few, all these stanzas clearly bear the stamp of being composed by the real pkt poets and not by Skt poets attempting to write pkt poetries......P. 24. Ibid.
4. cf. 1, 2, 14, 16, 20, 26, 30, 34, 42, 46, 48, 49, 62, 68, 78, 90, 150, 120, etc.
5. Viṣadhara—I. 22. Vjs ...., II, 7,
Bhujagadhipa—II, 8-9 ; III. 12.
Piṅgala—1. 1 ; VI. 1. Vjs. JBBRAS. 1929.
Daiṁ Sarassaiṁ panaminna Guruakai Gandhshatthim Ca
Sabhāvalañchaṇaṃ piṅgalam ca abalevaiṇhaṁ ca // 1.

these he does not use Akṣaragaṇas in defining them but he sticks to the terms mentioned by him in I. 17-33.

Svayambhūcchandas on the other hand set up the chapter wise arrangement after the fashion or Piṅgala Ch. Sūtra unusual in Pkt tradition.[1] In addition, it is also noteworthy that Svayambhūcchanda is the only work which made provision for Ardhasama and Viṣama Vṛttas in which again, the Skt metre śloka has been treated. Neither vṛttajāti samuccaya nor Pkt Paiṅgalam paid attention to the aforesaid fact.

Vuttodaya,[2] the only extant work of pāli prosody has been sketched after the fashion of the Skt authoritative work of its time, i. e., Vṛttaratnākara.

Kavidarpaṇam directly used syllabic gaṇas for the Skt syllabic metres and mātrāgaṇas for the pkt metres.[3]

Pkt Paiṅgalam though recognises both types of gaṇas in the execution of Varṇavṛttas it employs both the designations along with Piṅgala's mnemonics[4] according to convenience.

In the execution of some technicalities the influence of the Skt metres in the pkt versification is discernible in more than one way.

Five mātrā gaṇas[5] for Āryā metres are no doubt the

1. Virahāṅka, Kavidarpaṇam, Pkt Paiṅgalam and Hemacandra's chandonuśāsanam had first preference to Pkt or mātrā metres than to syllabic metres.
2. Op. cit. Ch. I P. 84
3. Unlike Virahāṅka, Kavidarpaṇam used Pkt language in the treatment of syllabic metres.
   Taya tanumajjhā IV // 9 // Domādoga vijjūmālā IV // 13. B.O.R. I. Vol. XVII. 1935-36.
4. For the definition of Vasantatilakam.
   Kaṇṇo paijja padhame jagano avīe
   aṁte turaṁga Saaṇa vaa tattha pae
   Uttā Vasaṁtatilaā phaṇ'ṇā ukiṭṭhā
   cheā paṭh'ṃti sarasā sukaimda diṭṭhā 150//II.
5. Laḥ Samudrā Gaṇaḥ IV // 12, P. Ch, Sūtra.

invention of the Skt authority. Consequently, restrictions imposed on the use of these gaṇas must be credited to the Skt prosodians. Virahāṅka does not adopt Piṅgala's mnemonics but recognizes the prohibitive rule regarding the use of Jagaṇas according to the manner laid down by the Skt authority.[4] Pkt Paiṅgalam though used mātrāgaṇas for mātrā metres, recognised the restricted use of the Jagaṇa.

In padmāvatī[1] avoidance of Jagaṇa among the eight caturmātrās has been strongly emphasised. The next important characteristic of the Pkt metres is that the syllable employed in it are of flexible nature. From the metrical point of view, the most noteworthy feature that first attracts our notice is that E and O, the relative quantities of which are fixed in the Skt are elastic in the Pkt metrics.[2] But vṛttajāti Samuccaya is the only work under the spell of Skt which does not recognise this fact. Jānāśrayī a work on Skt and Pkt metrics however does not note down this fact, whereas Hemacandra's Chandonuśāsanam lays down the fundamental principle of the Pkt metrics[3] to this effect.

The second issue regarding the quantitative character of the syllable in the Pkt metrics is that the short vowel before a conjunct consonant is not always heavy as it is in the Skt tradition. Vjs and Svayambhū does not care for

1. Sāmānnehim paujjha caumatto jattha suanu nāmehiṁ/lattha narendo na nijaitti bhaṇiaṃ visaharehiṁ // I // 22.
2. PP. 144—Jai palai paohara kimai maṇohara piḍhaitaha hāakka-guṇo/piaraha saṁtāsai kai ubbāsai ia. Caṁdāscaritta gaṇo 144 // 1. pkt. paingalam
3. See infra......P. 95.
4. Edotau Pādānte Prakṛte hrsvau vā I // 9.
cf. Jayakīrti chandonuśāsanam :—1.5.
Bhasavisayenyathā Jagadvānyedodau tu guru laghu ca dṛṣṭham. Jayadaman. 1949.

this rule. It is not onlyVjs,[1] in the early century, that does not include the rule that 'u', 'hu' and 'ha' when added with 'vindu' would not be long, practised among the Pkt prosodiens, but Svayambhū,[2] Jayakīrti and Hemacandra have also followed it.

In Chandoviciti neither of the two characteristics of the Pkt metrics has been dealt with.[3]

In some of the process of the Pkt versification the Skt rule and regulations have been executed regularly. These are clearly discernible in some metres of which most important is Gāthā.

(a) Gāthā, one of the oldest Pkt metres is the first mātrāvṛtta that has been remodelled with Skt rigidity and has been employed by Skt pandits for the purpose of their scientific composition.[4]

Piṇgala conceived of it as consisting of two hemistiches[5] and Jayadeva and Jānāśrayī[6] followed him in the use of the term 'Ardha'. Hemcandra[7] the polymath scholar echoes it.

Again, we may put that the credit of the imposition of gaṇas in Āryā lies with the Skt prosody.[8] Because, Piṅgala

1. It arāiṁ Jāna lahuakharāi pāantimellasahiāṇa saṁjoapaḍamadīhara savindusavisaggavannā na // Vjs. 13 // 1. vjs = vṛttajātisamuccaya.
2. Svayambhū does not accept the elasticity of the lengthening of the vowel before consonant but does recognize the elastic position of the vowel O and E, the quality of which is almost fixed. "Iibiara vindujua paavasanammi janahuranti Lahu Taha Katthavi chandavasa kaovva uhuhaaravi IV // 2. Sv. Ch. B.U.J. Nov. 1936
3. Saṁyogāyogavāhaparo gurūḥ 1 // 12. TSS. 163. Ukālaḥ 1//14.
4. cf. Apabhraṁśa metre—BUJ. 1936. Nov. P. 51. Śānkhyakārikā of Iśwarakrisṇa —1 KSS. 123.
5. Svarārdhāñcāryārdhaṃ, P. Ch. Sūtram IV//14.
6. Dvyontāntarādigurūbhiḥ sodadhilaiḥ Saptabhigaṇairguruṇā Jaydeva // IV // 6 "saptardha cāryāyāḥ" Chandoviciti V // 27
7. Cṛgau ṣaṣṭho jo nlau vā pūrverdhe pare saṣṭho la Āryā gāṭhā. H. IV // 1.
8. Laḥ samudrā gaṇah. IV. 12 P. Ch. Sū.

was the innovator of the gaṇa system and the five 'Caturmātric' gaṇas have been designated after the name of the syllabic gaṇas.

But Gāthā as a metre of four feet with the distribution of mātrās in the four padas is presumed to exist with the Pkt tradition.[1] The given supposition can be corroborated with ample facts supplied by the extant literature[2] and by some techniques employed by the extant manuals. Illustrative Āryās are not rare where not the gaṇa system as such but only the total number of mātrās have been taken into account. That Gāthā is fourfooted and merely substantiated by the pāda arrangement of two Pkt metres Veralu and Cūḍāmaṇi.

These two consist of the pādas of which three of the former represent the pādas of the Dohā and the remaining one the last part of Gāthā[3] and first two of the latter are of Dohā and last two of Gāthā.

Given deliberation is sufficient to show the fact that Āryā arranged by gaṇa system within two hemistiches is purely of Skt origin and the Gāthā with the distribution of the mātrās among the four parts belongs to Pkt tradition. Vjs., supposed to be the work of the early tenth century defined Āryā in a manner of Skt tradition,[4] i.e. in the frame

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1. Sāmannenaṃ vārasa aṭṭārasa vāra pauaramattāo/Kamaso Pāya caukhe gāhāe humti niyamenaṃ // 51 / Ch. KOSA/Buj. Nov. 1933. Atha Catuṣpadiṃ kulakenāha......Kavidarpaṇam BORI, XVI. Pp. 63.
2. Vide verse 1-2, and others, therāgāthā—Oldenberg and Pischel Pp. 15.
3. Dohā chaṃdaha tinnipaya paḍhamai suddka varehu punavi cauthavi Gāhapau Veraluvitam Viyānehu 33 // B.U.J. Idem.
4. Asṭhamam soḍhasam ca Kunumanim gandham caturdaśam Gathāyāḥ stanam Dvijanam ca pariśeṣa yodhayaḥ IV // 1, Vjs.
   A metre of 16 gaṇas of which 8th and 16th consist of a single long letter ; 14th must have a gandha or short letter and sixth is caturmātrika of stana or Dvija Type. Remaining are 'Yodha' or simple four matric units.

of gaṇa metre whose subordination to classical authority has been proved in many ways.

Strongly enough Svayambhū avoids the Gāthā metre. But the other works like chandonuśāsanam of Jayakīrti, Gāthā Lakṣaṇa of NanditāJhya,[1] even the Pkt Paiṅgalam the standard work of the Mediaeval period made provisions for two types of definitions embraced by two traditions.[2] Of these works, last two in order of preference placed the Pkt definition in the first position, but they appropriate the definition according to Gaṇasystem.

The author of Kavidarpaṇam places gāthā under Catuṣpadī, though his definition represents the gaṇa regulated Āryā consisting of two hemistiches.[3]

Jayakīrti, the Canarese prosodist[4] wrote his manual in Skt but deals with kannaḍa metres. That is why two types of definition have been alluded to in his manual.

The polymath Hemacandra has been totally guided by the Skt tradition because in his manual we got Āryā in Skt form.[5]

Again, the broad divisions of Āryā into Gīti, Upagīti, Udgīti and Āryāgīti[6] have been originated through the conversion of the respective halves.

1. Savvāe gāhāo sattāvannā havaṁti mattao / Aggndaṁmi ya tisā sattāvisā ya paccaddhe // 6 // Gāthā Lakṣmaṇam BORI. XIV. Sattā sarā kamalaṁtā nahaghanachattā vibhehayā Viṣame taha vīyaddhe gāhāchaṭṭaṁso Egamatto ya // 8 // Ibid Idem.
2. Paḍhamaṁ Vārahamattā vīe aṭṭārahehiṁ Saṁjuttā / Jahapaḍhaṃ tahā tīaṁ dahapaṁca vihusīa gāhā // 54 // I Sattaganā dihaṁtā joṇalahū chatṭa ṇeha jo visame // tunagāhe via addhe cchaṭṭaṁ lahuaṁ viāṇelu "/ 56 // I. Pkt. Paingalam.
3. Muniṭā guru tattha na je visame chaṭṭe u majjhakā paḍhamo delaṃmi lahu chaṭṭe śeṣaṃ samem gāhā 4 // II. Kavidarpaṇam.
4. Saptacaturmātrāgaṇāḥ guruṇāryārdhadvaye na cāyuji jaḥ jaḥ ṣaṣṭho nlagaṇo vā laghurapare trigaṇa viṣamāṅghriḥ // 2 // V // jayakīrti.
5. See Infra. F. N. 54
6. Cf............

Pkt tradition confoms faithfully to this method but with new designations such as Udgāthā, Gātho, Vigātho and Skandhaka respectively.

Jayakīrti leans more on Skt tradition but selects the Pkt adaptation for the last mentioned metre and in this particular issue Hemacandra follows him faithfully.[1]

So far as this issue is concerned, Virahāṅka shows his subordination to Skt authority, except in the use of Skandhaka which he treats in the section devoted to the Pkt metre.[2]

Kavidarpaṇam[3] has been largely influenced by the Skt tradition, though it accepts the designations employed by Jayakīrti.

He, however, adds more varieties by adopting the designations laid down by Pkt authority and not the characteristics as have been preserved there.[4]

Gāthālakṣaṇa introduced a new type which was later on appropriated by Pkt Paiṅgalam along with the reversed type viz., the Siṁhinī.[5]

Jayadevacchandas—11, 12, 13, 14, IV Jayadaman. P. 58.

1. Vide—Jayakīrti—P. 11, 12. // V
But Āryā Gīti is skandaḥ :—3 // V.
Sarvacaturmātrāgaṇo gurvāntaṣṭamagaṇobhayārdhaḥ skandaḥ //
Pūrvatrigaṇa jāṁhnīḥ sarvatrāyujina jo nlajau vā Saṣṭhaḥ //
Vide Hemcandra—ceṣṭhame Skandakaṃ 13 // IV // Hem.

2. Skandhaka—IV // Gīti—13 / IV
Upagīti 14 // IV vjs. JBBRAS. 1929. Pp. 55.

3. Gāhāi muhadaladugaṁgīī, taladaladugaṁ tu uvagīī
Vaccāse Uggīī gīicciyakhaṁdhamaṭṭamate // 9 // II.
Kavidarpaṇam BORI. XVI P. 73.

4. Gāhāmuhadala aṁtimaguru pacchā dunna dunna taganāṇa /
Vuḍḍhīi kamā gāho uggāha viggāha avagāhā // 12 //
Saṁgāho Uvagāhe ya gāhinī oha ahiccha vihiyāh
dudutagaṇı vivuṭṭie mālāgāho mahācchamdo // 13 // Ibid Idem.

. Gātho Gāthā vigātho Udgātho Gāthini ca Skandhaśca (Skt version

Chandokośa,[1] a Pkt manual though follows the common tradition or Pkt Paiṅgalam, in many ways appears to have been more influenced by Skt prosody in the selection of Skt designations for Āryā varieties.[2]

In Vaitālīya class of metre, partly syllabic gaṇa arrangement can be taken as the function of orthodox authority. Originally it was descriptive Ardhasama mātrā metre having fourteen and sixteen mātrās in each alternative pada as can be proved by the early Pkt literature.[3]

Piṅgala's manner of defining seems to point out first the total number of mātras of meter concerned and then regulated portion[4] which is perhaps his own imposition. Moreover,

of the verse) Saḍvidha gāthābhedo nirddiṣṭha Nanditāḍhyena//63//

Skt		Pkt
Upagīti	——	Gātho
Āryā	——	Gāthā
Udgīti	——	Vigātho
Gīti	——	Udgātho
Āryā Gīti	——	Skandakaḥ
	——	Gāthini

1. Ratnaśekhara composed Chandokośa in 14th Cant A. D. He is the successor of Himatilakasūri of Nāgpuriatapa Gaccha. Acc. to pattāvalī, he was born in Saṁ 1372.
cf. M. D. Desai, Jaina Gurjāro kavio, II. P. 759.
2. Vigātha but gīti, upagīti and gathīni—VV. 67, B.U.J. 1933. Nov. Pp. 33.
3. Suttanipāta, Mattasutta verse 144. ed. Anderson and Smith. 1948.
Sautussako ca subharo ca cf. also—Vindutilakaṁ Vjs. //66// IV
appakicco ca sallahukavṛtti 4+4+4+5 ; 4+4+5+15
Sautindriyo ca nipako ca Viṣama Galitam Vjs.—104 // IV //
appagabbho kubesvananugiddho 4+151+4+5 ; 4+4+155+5
Dhammapadam Tanhavaggo. Verse. 350 (Rhythm)
ISS ISS IS IS — Extramatra of the 1st pada
IISS IIS IS IS — has been absorbed in the 3rd
SISSIIS SSSIISISIS
4. Vaitālīya Dviḥsvarā ayukpāde yugvasavonteralagāḥ //22// IV
P. Ch. Sū.

other forms like apātalikā,[1] Udīcyavṛtti[2] and prācyavṛtti[3] originated from the same metre tend to support the assumption that this group of Pkt metres have been formulated in accordance with the regulation of the Skt authority. There are certain metres where the whole of the mātrās have been converted into syllabic forms i.e., instead of matric ones we have these Pkt metres in syllabic form.[4]

Vegavatī,[5] one of the Ardhasama metres from Piṅgala's age is perhaps born out of Vaitālīva, because, the same has been treated by Virahāṅka as a Pkt metre[6] Finally, it can be said that the Ardhasama metre like puṣpitāgrā, Viyoginī can be taken as the syllabic forms of Pkt Vaitālīya.

The given specimens grown out of the Pkt metres Vaitālīya and its group are sufficient to show that Skt prosody exerted influences from the age of Piṅgala. Lastly, we can place Daṇḍaka class of metre which is supposed to be of the nature of a Pkt metre but being controlled by Skt regulations has been installed among Skt syllabic metre. Following data collected are enough to substantiate our theory given above :—

Hemacandra's comment on the Galitaka speaks in favour of our assumption, where the Daṇḍaka has been read along with Āryā and other Pkt[7] metres.

Virahāṅka[8] treated it along with other Pkt metres.

1. 6+Bhagaga ; 8+Bhagaga—P. Ch. Sū. IV. // 34. Ibid.
2. 6+Ralaga ; 3+ga+3+Ralaga—IV. // 37. Ibid.
3. La+ga+3+Ralaga ; 8+Ralaga—IV // 38. Ibid.
4. Prasannā SII SII SII S ; IIS IIS IIS IIS Vjs. III. // 52. etc.
5. IIS IIS IISS / SII SII SII SS. II 33 II VII P. Ch. Sū. 5.29...etc.
6. Sārasikā IIS IIS IIS S / SII SII SII SS vis // 50 // III.
7. Daṇḍākāryādibhyanyacca Sayamakam Galitakemityaka Chandonuśāsanam IV // 2 //-JBBRAS. P. 43. 1943.
8. Māgahiāmattāṇaṃ aḍhilārattāṇa ḍhoruāṇaṃ Rāsaasīsatialadaṇḍaakhanduggaāṇaṃ ca //

Jayakīrti, a southern prosodist[1] prefers to include it in Miśrādhikāra chapter where from the syllabic metre has been totally excluded. Oldest recension of Nāgavarmā's Chandombhudhi[2] leaves a provision to read Daṇḍaka along with Jāti metre.

Besides, in Telegu prosodical works Daṇḍakas are treated as Mātrācchandas.[3]

Vṛttamauktikam[4] of candraśekhara which is grown out after the fashion of Pkt Paiṅgalam is judicious enough to insert this class into prakīrṇaka Prakaraṇaṃ.

In Chandopiyūṣa, Daṇḍaka class has been placed just before the commencement of the Mātrā metre.[5]

From the foregoing discussion, it becomes obvious that the Daṇḍaka class, the longest metre dealt with in Piṅgala chandaḥ sūtra, seemed to be Pkt by nature but has been adopted with some regulative methods by the Skt authority.

The far reaching influence of Skt prosody can be guessed. The syllabic metres have been treated like mātrā metres, in other words, the syllabic metres intruded the field of Pkt metres on account of their very syllabic arrangement.

The following peculiar forms are specially noteworthy in this connection. Most of them are basically matric but there are some restrictions imposed on them.

1. Caṇḍavṛsthyādikādau loghuktau niyamo'tra......etc. Chandonuśāsanam -- Jayakīrti. IV. 34.
2. Canarese prosody, Kittel's edition. P. 23. Note 2 on verse 68. 'Apart from them are the Jātis to which the Mātrāvṛttas Daṇḍaka Ragale and Mātrāgaṇīya Skandaka belong'.
3. Footnote on preface VIII. Ibid. Idem.
4. Ms. No. 5719. ASB.
5. Vide Vṛtti. Fol. 21. Ms. BORI.
   Utkṛteḥ parato kṣaracchandastu iti tu nābhiniveṣṭha
   Vyaṃklaptatvakasāmānyenati vṛtyā mātrācchandasi
   tadantarbhāvāt, Nahi dharmināmpahāya dharma iti
   nākṣrāṇyaphāya mātrāchandovartitumaharti—
   tyanyathasiddhatvāadkṣara saṁkhyāya kḷaptachandas.. ...
   tenaivopapatterdaṇḍakatvaṃ keṣāṃ cinmatamityuktaṃ.

Raktā[1] is a metre of such a group with extended form as Māninī,[2] bearing different designation like kheṭaka[3] appearing in the other part of the manual. This can be called practically a varṇa metre diminutive form of Piṅgala's Samānī,[4] but Pkt Paingala's Samānikā,[5] Bharata's Kāmini,[6] Jayakīrti's Gominī[7] and Hemacandra's Uṣṇīha.[8] Same is the case with the Haṁsinī[9] which is Hemacandra's Anuṣṭup. Much known pramāṇikā is appropriated as Nārācika.[10] Nandinī[11] treated two times among Pkt and Apabhraṁśa metres in Virahāṅka's manual practically is the same as Skt Toṭaka.[12] Likewise, Bhramarāvalī[13] having one more Sagana than the previous one placed among the Pkt metres, has been treated as a syllabic one in Pkt paiṅgalam.[14]

Bhittaka[15] is exactly Dodhakaṁ[16] and parinanditā[17] is the same as Svāgatā. Vibhuṣaṇa of Virahāṅka[18] is an Apabhraṁśa metre but in the Mandāramaranda campū[19] it is syllabic.

1. SISISIS Vjs. III· 7.
2. SISISISS Vjs. III. 8.
3. SISISIS IV. 76. Ibid.
4. Gliti Samānī V. 6. P. Ch. Sutra.
5. Pkt Paiṅgalam II. 58.
6. Nāṭya Śāstra XXXII. 106. KSS. No. 60. Benares 1929.
7. II. 58. Chandonuśāsanam. Jayakīrti.
8. II. 53. Hem. Chandonuśāsanam.
9. SISISSIS Vjs. IV. 72. Anuṣṭup Hem. II. 73.
10. ISISISIS Pramāṇikā P. V. 7. Vjs. IV. 58.
11. Vjs. III. 20 ; IV. 54 ;
12. Toṭakaṃ Saḥ VI. 32. P. Ch. Sutra
13. Śrī Vjs. III. 21 ; IV. 61.
14. Pkt. P. II. 154. also in Vṛttaratnākarapariśiṣṭḥa as Nalinī III. 84. 9..
15. Vjs IV. 55.
16. Dodhakam bhau bhagau ga VI. 19. P. Ch. Sutra.
17. Vjs. IV. 19.
18. Vjs. IV. 94. IISISSISIS.
19. Rājahaṁsī—9. 11.—Mandāra Maranda Campū.

In Gātha (neither Āryā nor Gāthā)[1] can also be found fixed syllabic arrangement. Megaḥ and Vibhramaḥ are syllabic in form but because of their extensive use in Apabhraṁśa literature they are treated among Apabhraṁśa metre.[2]

Similarly, Aśvagati[3] has been appropriated by a host of writers as syllabic because of its fixed syllabic arrangement, but the inherent nature of it as Pkt metre can never be doubted. The scheme of the said specimen suits the vein of the Pkt rhythm since it forms a part of strophi metre.[4] Incidentally can be referred to another strophic metre whose initial portion has got a fixed syllabic form.[5]

Besides, there are some pure Pkt metres which have been likewise, imposed with syllabic restrictions in particular position. Velaṅkar[6] differentiates them from pure mātrā vṛttas, as there exist many restrictions regarding the employed letters which the pure mātrā vṛttas did not require. Among them there are Dvipadī types such as Khañjas,[7] Śikhās,[8] Mālā.[9] Coming next to them is catuṣpadī like Bahula[10] which contains nine mātrās or three Na gaṇas. Wholly regulated are Somakāntā,[11] Dumila[12] and

1. Gāthā – SISIISSS Vjs. IV. 57.
2. Romimegaḥ –Hem. V. 13. Trayalga Vibhramaḥ—V. 14. cf. Meghavibhramau Vṛtteṣu noktau.
3. Vjs. III. 32.
4. Jayakīrti II, 199 ; Hemacandra II. 265 ; KD—IV. 76.
5. Sopānaka—SIISIISIISIIS and Gāthā ; Vis. IV. 77.
6. Sāṅgataka—SIISIISSSIISIIS and a Gāthā ; Vja.—IV. 64.
7. cf. Apabhraṃśa metre—BUJ. P. 38. Nov. 1933.
8. Pkt Paiṅgalam I. 158. Nine IIII and SIS in both of the padas.
9. Pkt Paingalen I. 161. Six IIII and ISI in the first pada and seven IIII and ISI in the second pada.
10. Nine IIII and SISSS, and second line is the second line of a Gāthā. Pkt Paingalam I. 164.
11. Verse 8. Chandokoṣa. BUJ. Nov. 1933. P. 55.
12. Verse. 14. Ibid Idem. P. 56.
13. Ibid Idem. Verse 16 ; P. Paiṅgalaṁ II. 208 ; M.M. 19. 24—Ghoṭaka.

Mehaṇī[1] which are the Pkt version of Skt Vidyunmālā. As metres of Catuṣpadī partly regulated are Madhubhāra[2] with eight mātrās of which second must be jagaṇa (ISI), Ābhīra[3] with eleven mātrās is to be represented by a jagaṇa (ISI) at the last four.

On the contrary, Aḍila[4] and Madila[5] metres of 16 mātrās must not contain Jagaṇa (ISI) but the last two mātrās of the last gaṇa must be represented by two shorts. Siṁhavoloka[6] consisting of four Caturmātrās must have either na (IIII) or sa (IIS).

Mātrāsamaka group of metre consisting of sixteen mātrās received a full fledged restrictions regarding the application of the syllables. These metres having been regulated by the Skt authority[7] receive additional restrictions which are not sanctioned by the Pkt manuals. Yet the reimposition of the rule and restrictions is undoubtedly the reactionary effect of the Skt authority. In Skt manual the 9th and the last syllables have been regulated i.e., the 9th and the last must be short and long respectively. But in Pkt manual this got an additional binding i.e., there must not be ja (ISI) in this metre.[8]

Pādākulakam[9] as specimen of Mātrāsamakām type is purely a hybrid mātrā whose pada of sixteen mātrās are of

1. Verse. 44. Chandokeśa.
2. P. Paiṅgalaṁ. I. 175.
3. Ibid. I. 177.
4. Chandakośa 41 ; P. Paiṅgalam. I. 127.
5. Ibid Idem.
6. P. Paiṅgalam. I. 183.
7. P. Ch. Sūtra. IV. 42. B.I. ed.
8. Ajamukhaścīrganto navamo lo mātrāsamakam III //65. Hem.
   ·Ta Cauro jo na muhe uao gurucciyanti lahunavamo.
   Matta samayam ; Pañcama attamo lahuro u visiloo II 19. K.D.
9. Ebhiḥ Pādā Kulakam IV. 47. P. Ch. Sūtra.

different characters. These different forms[1] are no less than four in numbers and constitute the independent metres in Skt manual.

Pajjhaṭikā[2] is simply a metre of four mātric gaṇas in the early Pkt manuals, preceeding Pkt Paiṅgalam, which under the grib of Skt influence imposes restriction on the free use of Jagaṇa.[3] And this metre which in early Skt manual got no place, appeared in later manuals in a new form.[4]

Saveyā and Ghanakṣarī[5] two metres appeared in the late century manuals are syllabic in form Among them again, the former is regulated by syllabic gaṇas. These very two made their first appearance in both the chapters of Vṛttamauktikam,[6] dealt with mātrā metres and with syllabic metres, particular syllabic arrangement of these two metres influenced the Pkt versifiers so much, that they have been appropriated in their manuals. Twenty one syllabic

1. Dvādaśaśca Vanavāsikā IV // 43 Viśloka pañcamaṣṭaman. IV // 44 // Citrā navamaśca IV // 45 parayuktenopacitrā.
2. Caganacatuske sati paddhatikā // 173 Chandośekhara of Rajśekhara. ed. Velankar, JBBRAS. Sol. 21-23. Cīḥ paddhaṭikā VI. 31. Hem. Ch.
3. Caumatta Karahagaṇa Cāri ṭhāih / thaviaṁta paohara paīṅ pāiṅ Causatti matta, pajjhatai inda / Sama cāri pāa pajjhattā chandu // 25 // I. // and Chandokosa followed it.
4. Vide, Chandomañjarī // 15 // VI—Kvāpi na madhyagurugaṇa eka. Chandokaustuva 1 // IX.
5. Fol. 43. b. Vṛttamauktikaṁ part I. Rasabhūmivaiṇayatika tadanuca sarabhūmi viratikam Yantu Vidhuvahni Varṇa (31) Saṁgatamidamarnapratimam Ghanākṣara Vṛttam: //
6. Fol. 114a. Bhaganāṣṭakaguruyugala rasayugovarṇā/rasāgnirā jikalā Yanmāgapiṅgalapitā Vijueyamāgadhi Sudhiyā. Fol. 114b. Iyameva dvatriṁśaṭkalakā māgadhi Saveyctyukta pūrvakhaṇḍe Atratu gurudvayamadhikamiti ṣaṭtriṁśatkaleti tato bhedaḥ Varṇaprastāravacca ṣaḍviṁśatyakṣaretyakṣarāniyamaḥ. Ataeva ca jātivṛttasāṁkaryena chandasandarbhai Vaicitrimavatratiti sarvatra rahasyam cakasiti chandośāstreṣu......

Mandirā is a Pkt metre in Vjs.[1] These are the favourite metres of the vernacular languages like Marathi, Hindi and others. These metres, not only have been included in the manuals but have also been used extensively in literary compositions.

From the deliberations made above, it can be safely concluded that Skt authority exerted a dominating influence through the ages on the contemporaneous Pkt prosody. In the early centuries of Christian era it was acute and responsive. But with the passage of the time and with the advancement of Pkt culture, the classical influence has gradually been shaken off.

We have seen that Pkt under consideration occupied the middle stages in the history of Indo-Aryan languages and our present concern is to dilate on the existing prosodical principle of the last stage designated as Tertiary stage[2] of Indo-Aryan. A clear idea of these prosodical principles is to be had from the oldest extant specimens preserved in the various colloquial Indo-Aryan or CIA in which they are fully established. On the theoretical side, a very few manual for the guidance of the versification can be found. Until nineteenth century we have practically no work for the versification specially in Bengali, Hindi and Gujrati. Marathi however can claim to have advanced much earlier than its sister languages.

In Chandombhudhi,[3] the only available Canarese work, the influence of Skt prosody is clearly discernible. Flourished in the early mediaeval period just before Hemacandra,

1. III. 34. Vjs. cf. Saptabhakāragurupahitam vahubhiḥ kavibhiḥ vahudhā kathitam—iyameva asmābhiḥ mātrāprastāre pūrvakhaṇḍe saveyaprakaraṇe madirābhidhā saveyā ityuktāsīt. Tato evavadhāraṇiyā. Vr. Maukt. Fol. 102a.
2. Tartiary stage of Indo-Aryan - Dr. S. K. Chatterjee. 6th Oriental Conference. P. 643.
3. Ed. Kittel. 1875.

Nāgavarmā's prosody has grown out after the fashion of the Skt prosody. Piṅgala was acknowledged as the propagator of Chandośāstra.[1]

In the execution of technical principles Chandombhudhi dictated more classical rigidity than the other Pkt works. In it there is a treatment of Skt mnemonics along with the Canarese figurative names. Skt Ardhasama and Viṣama metres have been given due place after Sarvasama Vṛttas. Not only that, we find no optional rule regarding the lengthening of the short vowel before conjunct consonant. Besides, we can see Canarese composition in Epigraphy[2] used a number of syllabic metres from the early centuries.

The earliest direct evidence from the vernacular side is unfortunately very late and so far as Bengali is concerned, we have documents which undoubtedly go back to a date prior to 1200 A.D when the Siddhyācārya composed the Dohā.

In these Dohā or poetical compositions classical rules of quantitative method has been fully applied,[3] or in other words, in it orthographic quantity has been restored.

In the age preceding it we have the literature with the religious theme written mostly in fourteen syllabled Payār. According to some authors, the origin of the Payār is to be sought in Anuṣṭubh by the elision of two syllables according to pure moric system.[4]

1. Verse 22. Kittel's edition. P. 6.
2. See Infra. Ref. 24. Ch. II Sec. IV.
3. Ucā ucā pavala taṁhiṁ vasaī savarī valī/Maraṅga pīccha parabina savarī ,givata gunjarī malī/Caryāpada. P. 19. Manindra M. Bose. It is the first stage of Tripadī type of Bengali verse. One can compare it with the Ṣaṭpadijāti of Pkt versifiers, which however supplied only Skt verse. In Śrīkṛṣṇa Kīrtana this type of Tripadī can be found : "Ācāryakahen vāṇī hao tumi mahājñānī Viṣṇubhakti tomāte prakāś/Dekhiyā Gotami Tantra dehato yugala mantra Sei mantre āmār viśwās.//"
4. Pure moric system or Khānṭi mātrik nīti in which all syllables

In the stage of Proto Bengali, the quantitative method of versification is mostly followed. But in Pure Bengali, prosodical principles are radically different from those in classical, as it has been always based on the accustomed modes of reading and elasticity of pronunciation. But since the 18th century persistent efforts have been made by the renowned authors like Madhusūdana Tarkālaṅkār, Bharatcandra etc. down to Dilip Roy of our days, to superimpose the quantitative methods on Bengali language. But their attempts were at best "tours de force and their scope was exceedingly limited" — as has been remarked by Dr. A. D. Mukherjee.[1]

Yet the orthodox minds have been successful in finding out the methods of picking up such Skt metres as are compatible with elasticity of Bengali pronunciation.

This method has been adversely criticised by Rabindranath Tagore who thinks this effort has ultimately resulted in producing a frolic sarcastic poem.[2] As for illustration we may cite the effort to set the Bengali verse in the frames of classical Anuṣṭubh.[3]

Versification in Bengali in the model of Skt poetry has

must not possess mātrā or morā. The term 'Kothāy' acc. to this principle contains only two mātrās—P. Ch. Bagchi P. 855. Bhārat Varṣa. 1341. Agrahāyaṇa.

1. Vide—Journal of Departmental letters. Vol. XXXII. 1939.
2. Baṅglāye dīrghadhvanigulike duimātrāye visliṣṭha kare ekṭi chanda dānḍ karāno yete pāre ; Kintu tārmadhye mūler maryādā thākvenā—"Paricaya"—1339. Kartik, P. 182.
   Vide Udayan—1341 Vaiśākh P. 12.
   "Samskṛter anukaraṇe Baṅglā Svarvarṇe hrasvadīrghatār pracalan karte gele e kṛtrimatā veśīkṣaṇ o sayenā' —'cf. ; a smooth even sing-song is the constant note, a movement without nobility or of beauty or power or swiftness.
3. Vyariṣṭhār Ukilādī mahayjña samādhilā Bhārate bhāri adbhut āścarya mahati sabhā......Verse cited in Chāndasiki by D. K. Roy. 1347.

been attempted on experimental basis since 18th century through different methods which may be summed up as follows :—

1) The orthographic value of the vowel has been restored faithfully.
2) The rhythm of the Skt metre has been restored through the counting of syllabic sounds.
3) Adopting the purely vernacular method in which the total count of mātrā is of main concern and where the conjunct consonant has been reckoned to have two mātrās and simple ones only one.
4) The last two methods were integrated with a view to producing the desired effect

Bharatcandra, Vijayacandra, Haragovindalaskar Chowdhury, even Dilipkumar are the pioneers in the line to experiment the first method.[1]

The second method to some extent follows the Vedic principle[2] in which the syllables, irrespective or quantity are of prime concern.

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1. a) Dvija Bharata Toṭakachanda Bhaṇl Bhaṇe—Bhāratcandra
   I I S I I S I I S I I S
   b) Karasighra vivarjita citta bhare
   Sunavācya Subhaṅkara Śānta haye—Toṭaka Haragovinda.
   c) Ativicitra nṛpacaritra vujhinumitra niścite
   Adhama bhṛtya mayalacitta dahilinitya vahnite
   Sajjana Tosinichandaḥ—Daśānanavadha mahākāvya
   Haro Govinda Laskarchowdhury.
   d) Vihage śiśire pāte dhunita atra pākhā
   Svanila pavana kuñje marmare śuṣka śākhā
   Malinavana upānte sitagiti prasaṅge
   Vijayacandra, Phulasar, Śiśire.
2. Mālinī—15 syllable. 8—7. cf. Skt definition :—
   NaNaMaYa Yuteyam Mālinī Bhogīlokaiḥ.
   Kothāy āji gela uḍe / 8
   Bulbuli se nāi go naī / 7
   Phurāye yāy phāgun yere / 8
   Tarun jīvan vṛthāi bhāi / 7

The next method is experimented to introduce the Skt spirit in new rhythm through the Bengali artifice of versification. Satyendranath's regulated Svaramātric process is no less unsuccessful in introducing the combined method of the second and the third.[1] Irregular Svaramātric system introduced by the same poet was able to retain the Skt rhythm in Bengali versification.[2] On the other side, practically only a few number of manuals exist in Bengali. But the most interesting fact that is worthy of mentioning here is that all these works are written on the model of Skt Chandasūtra. The earliest available work is Chandasamudram written by Vaiṣṇava Śrīmatnarahari who had utilised most of the works on Skt prosody. No wonder that the author would pay tribute to Piṅgalācārya.[3]

In the 19th century Bhuvan Mohan Raychowdhury[4] composed a manual in Bengali for the Bengali language in which Skt versification has been taken as the source. In this manual, not only the Skt tradition has been followed, the Persian metres most probably circulated at the time were treated as Skt ones.[5]

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1. Uḍiyā geche se bulbul śunya piñjar hethāy hāy
Jhariyā gele phāgun phul pūrṇa yauvan vṛthāy yāy ||
In this Svara or Dhvani, the total number of syllabic instants tally with those of Mālinī metre which contain 15 syllables and 22 mātrās. Twenty mātrās can be into 10+12 according to Yati in Sanskrit.
(Na Na Ma Ya Ya+8+7 III III SS || S ISS ISS 10+12).
2. Mālinī —Geche go uḍe kothāe hāe Nāi go nāi ār se Bulbul
phurāe elo phāgunmās Hāire tār nāi kothāi tul
3. Jaiśrī Piṅgala ke bujhāye tar khelā
Chanda prakāśilā ye varṇite Kṛṣṇalīlā
ed. by Haridas Das, Gauḍīya Vaiṣṇava Abhidhān
P. 1999. Caitanyabda 491.
4. 1270 Śāla.
5. Mayarasasaṅge Tajabhana Yoge
Iha Vasuvarṇe Kahigana Saṅga. P. S. V. 20.
Persian Chanda ;—Sumāli : Def: —Pañca Yati

Chandomālā of Madhusūdana Vācaspati allotted seventy-five Skt and Bengali metres in his short manual [1]

In Gujrati attempts have been made from the middle of the 19th century to write useful handbook on prosody blending the old and new flourishment. Raṇa ' iṅgala[2] of Late Dewān Bhadur Rāmchanbhai Udayarām is an exhaustive treatise dealt with Gujrati prosody which recognised the authority of Piṅgala. For a passing reference we can place Bṛhat Piṅgala which not only recognised the promulgator of Chandaśāstra but also made provision for the analysis of new Vṛttametres evolved in Skt and Gujrati poetry.

A bird's eye view of the plan and procedure of the extant works on Hindi prosody will always show that the influence of Skt prosody left an inefficable impressions on these works. In most of the works, the author of the Vedāṅgachandas-sūtra has been paid homage to as the promulgator of the Chandaḥ.

Chandārṇava[4] Piṅgala of Bhikhāri Dās is an erudite work on Hindi metrics in which all metres have been treated from the angle of Mātrāmetres. To simplify it can be said that Varṇa metre has been dealt with as mātrāmetre, for example Vidyūnmālā has been given place in the group of sixteen mātrās along with Dodhakaṃ.[5]

Tajarage Sumāli samyogasukhe navānurāge Rādhā saha se Murāri
vaise sevā kariche vrajāṅganārā Yogi śakale yathā maheśe.

1. ed. 1902 ; Vol. 1--11.
2. Rāmnārāyaṇa Viśwanātha Pāṭhak—Bhāratīya Vidyā Bhavan, 1955.
3. Jahi padata samujhata sakala chanda vacan kiriti
So Piṅgala ko śāstra yahā sādhaka haripada prīti.
Chandopravākara Ed. 1931. By Jagannātha Prasāda.
Manayabhagana subhacari hai, Rasajāta aguṇa cari
Manu ja Kavitaka prathame tuk, kije inhaim vicāri ||
cf. Prāyaḥ pratyeke Piṅgala granthakāra ne Samskṛta aur
Prākṛta Piṅgala grantho ke ādhār svīkār kiāhai—
Chandopayonidhi Saṁvat. 1892. Harideva.
4. Ed. 1742.
5. Vidyunmālā --Mo Mo go ga—SSS SSS SS=16 mātrās
Dodhakaṃ--Bha Bha Bha Ga ga—SIISIISII SS=16 mātrās

Tulsidāsa in order to make his work complete without any obstacle, used the syllabic metre commencing with *magana.* That is why each canto of his Rāmacaritamānas begins with Skt verse containing metre whose first syllabic combination is made with 'Magana'.[1] Bhikhāri Dās among the mātrāmetres, retained Daṇḍaka in its syllabic character.[2]

Chandopradīpa[3] of Jagadīśabhaṭṭa Śāstrī is a manual grown out in its own way, but it deserves to be mentioned for the compilation of Skt metres used in Hindi literature by a host of poets which he utilised for illustrative purpose.

Chandomañjarī of Gadādharakavi is moulded in its different aspects after the fashion of Chandomañjarī of Gaṅgādāsa but not totally. It deals with different types of syllabic metres, but most noteworthy peculiarity of its treatment is the inclusion of Upajāti[4] metres among Mātrā Vṛttas. The term Upajāti literally means that which bears affinity to Jāti. Perhaps this implication[5] has been arisen in connection with Jāti metres as has been hinted at by Jānāśrayī on many occasions. Perhaps this authority has in mind, that as in Jāti metre so in hybriol type syllabic position is not

1. Vālakāṇḍa—Anuṣṭubh begins with SSSSISSS ; ISSS ISIS
Ayodhyākāṇḍa—Śārdulavikrīḍitam—
Rāmacarit mānasam ed. Satis Ch. Das Gupta. 1946
2. Doi nagana kari sataim ragana deha pratipai
Caṇḍa Vṛṣṭi pravata yo daṇḍaka raco Vanai
Chāndārnava Piṅgala.
3. ed. 1940. Toṭaka :—Jai Rama Sada sukhadhāma hara
Raghu nayaka sayaka capa dhara......
Śālinī :—Kvā kyā hogā, Sāth mai kyā vatam etc. Śaketa 7/IV/1
4. Prathama tṛtīya pada mai kala haai, attaraha vesa
Satraha dugai caturthai se upajāti viśesa
Chandomañjarī—Gadādharakavi—1940 Vikramiya Samvat.
5. Jātavaupacchandasikāpātalike Upajati ityucyate.
Jana. Ch. Vic. V. 7
Mātrāsamaka jātih Sopajā tirukta Idānīmārvājātih
Sopajāti Vaksyate.. ..Vṛtti V. 27. TSS. ed.

necessarily of primal concern. That is why, the latter has been so called.

Chadoprabhākara of Jagannātha Prasāda, though a complete work on Hindi prosody comprises like Monahara, Jalahāraṇa, Devaghanakṣārī, Vijaya, but sometimes its expression looks like the very recast of Chandomañjarī.[1]

Haradeva Dāsa in his Chandopayanidhi, though mainly concerns with mātrāgaṇa of Pkt metres and dialects on the principle of vernacular prosody[2] lends provision in the concluding chapter for syllabic metres expressed through the syllabic gaṇas.[3]

Incidentally, we may also refer here to Chandomālā, the earliest extant work on Hindi prosody placed the syllabic metres in the premier chapter treating it exhaustively[4] but the second chapter deals only with the twenty-six mātrā metres.

Through the ages, the Hindi poets could not despise the Skt metres. In the early ages of Vidyāpati and Caṇḍa, we met with Śātaka (Śārdulavikrīḍita), Śloka, Bhujaṅgaprayāta etc. In the middle ages, in Rāmacandrikā of Keśava, a considerable number of Skt metres have been made employed. In the modern ages, in the works of Mahāvīraprasāda Dvivedī, in those of the state poet Maithiliśarana Gupta, use of the Skt syllabic metres in large scale speaks of its unavoidable influence on Pkt prosody.

1. Mayaratajabhanagaia sahita Daśa akṣara in som him Sarvaśāstra vyāpita laghau, Viśwa Viṣṇu som jahim Chando Prabhā Kara— ed. 1894 Latest ed. 1931. cf. Myrastajabhnagai lāntairebhirdaśabhirkṣaraiḥ samastam vāṅmayam vyāptam troilokyamiva Viṣṇunā Chandomañjarī.
2. Laghurasana kari kijiye, kavi haradeva ucār
dīrghahu laghle hotahai, Piṅgala kahe Udār 14//12
Chandopayonidhi. 1892 ed, Mahanta Kanai Lall.
3. VII Taraṅga. 451. Mauktikadāmacchandaḥ
Jagana Carakavi Caraṇaprati Varṇasuddha daśānana
Mauktikadāma hai chandeso, kahi haradeva Sujāna.
4. By Kesava Lall 1612. Saṁvat. Ist ed. Hindustānī Academi.

Before we close our discussion, we would not be superfluous for sparing a few lines for the literature other than Skt beyond India, which is the strictest sense could not be termed as Pkt, but as non-Skt it can be comprised within our scope. In the following paragraph, we would show the reactionary influence of Skt prosody.

Mr. Gonda did not exaggerate in saying that so long as Hinduism overseas was a vital force, the Indian emigrants continued in bringing a mixture of various elements of Indian culture into their new abode. Such countries are Malaya, Javanese and Balinese which from the cradle to grave are surrounded by the survivals of the Skt culture whose contribution mainly lies in sphere of loan words, rhetoric and prosody.[1]

Poets of ancient Java used Skt metres with remarkable efficiency and almost all the metres known to Skt prosody have been used in poetical composition known to 'Kākāvin' and 'Lāmbung' of which the latter only has reference in Sutsama.

In the 'Arjuna Wiwāha'[3] we can find Śārdulavikrīḍita, Vasantatilakaṃ, Śikhariṇī, Sragdharā, Praharṣiṇī, Rucirā, Taṭoka varieties of Dhṛtis, Kṛti and other types of metres.

In many chapters, strophies made of Aupacchandasika, Upendravajrā and Mattamayūra have been found. In some mss of Javanese 'Ojar' poems, the name of metre has been mentioned at the head of the cantos however in slightly corrupted forms—'prawiralalita' instead of (pravaralalita); 'basanta' instead of 'Vasantalilaka', 'Śikariṇī' instead of 'Śikhariṇī', 'baṁśipatra' for 'Vaṁśa' and so on.

In a Balinese piece, the metres employed in the Nāgara-

1. Sanskritian Indonesia, P. 20, 1952.
2. Journal of Indian History. Vol. XLIV. Part III. By Professor H. B. Sarkar.
3. References found in P. 108. Saraswati Viharo Series. Vol. XXVIII. 1952.

Kṛtagam of XIVth century, metres such as Śārdula (Skt Śārdulavikrīḍita) Mandākrāntā (Skt Mandākrantā) Śikarinī (Skt Śikhariṇī) have been found to exist.

Many Indian metres and Indonesian variants were used by Kawi poets.

As a Skt equivalent the term 'Virāma' we find 'wirama' which however signifies 'singing in time', a word for 'measure' a sound, because in Javanese 'irama' means 'measure'.

No less interesting is the fact that the term Śiloka having its Skt equivalent Śloka, has been preserved in Sudanese which signifies 'Apothegus', metaphorical sayings especially dealing with religious topics

The term pāda as the fourth part of a stanza has been preserved in Javanese as well as Sudanese in the sense of a stanza as well as punctuation mark or stop between the two lines of a stanza

Finally it is interesting to place here the theoretical works now available to us.

'Vṛttasañcaya' a work on Javanese prosody offers an exposition of Vrttas alone The work is attributed to 'Tanakun' an well-known author of 'ojar' poems and seemed to have flourished in the year 1200 A. D.[1]

The author being an expert in his line, pays his homage to a variety of sources such as Ramasarman (St. 4) Piṅgala (St. 7) and Piṅgala Śāstra (St. 109)

Fragments of other texts have been found in manuscript, dealing with metrics such as Vrttāvana[2] in which can also be found Skt metres like Vṛṣabhagativilasita, Maniguṇanikara and other metrical forms.

1. Krom Hindoe Javansche Gescheide, Pp. 298 ff.
(The colophon of the work thus —'Iti Vrttasañcaya Cakravākaduta Carita Tanakun')
2. Jaynbole, Supplement Catalogue II. P. 491.

The remark that 'Skt metres have not much affected Malayalam metres although poetry in Malayalam has been written in Skt metres[1]—proved to be inconsistent in its meaning when we find some fundamental principles in which both the languages bear much affinity. Like Sanskrit prosody, Malayalam prosody is quantitative by nature. In general, short and long vowels contain one and two mātrās respectively. A short vowel followed by the conjunct consonant had the value of a long.

In spite of that, as a poetical licence, a short syllable can at any time be treated as long. But the case of shortening the long is very restricted but not altogether nil. The only place where Malayalam prosody differs from that of Skt is in the use of units like gaṇas. Arrangement of the units is also radically different. 'Keka', a metre of 14 syllables will be arranged in equal halves, each of which again would be made into sub-units containing syllables three, two and two.

Otherwise, Malayalam is the recast of Skt without following this type of arrangement. 'Kakali' metre in Malayalam is nothing but the Skt 'Vaṁśasthaṁ'. The favourite metre 'Keka' can produce the rhythm of much favourite Skt 'Vasantatilakaṁ'.[2]

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1. Made by Mrs. O. T. Sharada Krishna –
Journal of Oriental Research,
University of Madras.
Vol. I. 1937.

2. Kākali......Vaṃśastha
Maraṇṇa " lumvalli " Kabumla " Zhaykkayāl
parakke " nalpacca " piticca " kunnukal etc.
Kekā........Vasantatilakam.
Ivanna māyprakṛ trideviperutta taṅka
Nāṇyampa rattiya nabastha litancu vattil
Hā kaṣṭa metraja namuṇṭo ra campū tuṭṭum
Kāṇātā paṭṭiṇi Kitaunu pularnni tannu

P. 17. Ibid, Idem.

II. THE INFLUENCE OF PKT METRES ON SKT METRES

The influence of Pkt metres on Skt metres can be estimated through literature in which the Pkt metres are found to be exclusively used and through manuals in which the techniques relating to Skt prosody show visible influence of the Pkt prosody on them.

We had seen in the previous chapter that subsequent to the Brahmanical literature, the literature of Jainas and of Buddhists flourished in ancient India being enshrined in Pkt languages.

We have also seen before that the earliest among them are composed in syllabic metres mostly in Anuṣṭubh, gradually yielding place to the mātrā metres in the form of Gāthā, Vaitālīya and Mātrāsamakaṃ. These three metres predominates in the literature of the period preceding the classical one. But Skt poets of the early centuries made extensive use of them. Sāṅkhyakārikā of Iśvarakṛṣṇa[1] is a composition of seventy-two Āryās or Gāthās. In Epic one can very rarely find out this metre. There are abundant use of Vaitālīya in Sanskritized[2] form, because all the Ardhasamakaṁ metres like Puṣpitāgrā, Viyoginī, Mālabhāriṇī are the recast of the original mātrā metres.

Gītikā metres consisting of pure five Miśragaṇas[3] of Canarese prosody are found extensively employed in the

1. Kss. 123.
2. cf. Jacobi. ZDMG, XXXVIII. 1884.
3. The miśragaṇas are those which consist of 15-17 mātrās confined to 9 to 12 akṣaras. These are known as Sūryagaṇa, Indragaṇa, Candragaṇa to Telugu prosodians and Brahmagaṇa, Viṣṇugaṇa and Rudragaṇa to Kannaḍa prosody.

Skt inscriptions[1] even in the 5th century A.D. when the sway of Skt metre is in full swing. Rāvanārjunīya, a Skt composition contains some verses in which the same miśra-gaṇas have been employed.

Number of Skt and Pkt metres in Somasūris Yaśatilaka Campū[2] using end rime and mid rime explains the same fact. Virahāṅkas, solitary illustrations of the metre Saumyā[3] in Skt language, though treated among the Pkt metres, indicates the fact that even Pkt and Apabhraṁśa metres have been favourably accepted by Skt poets. The same can be said for the metres like Upadohaka and Upajāti appropriated by Svayambhū, who made provisions for them in the Skt illustrative verses perhaps for their use in the Skt literature.[4] Because, in the treatment of syllabic metre, he did never place illustration from Skt literature. Kṣemendra's Daśāvatāracaritam[5] is composed in the Upajāti

1. Talgunda inscription of Śāntivarman, Select Inscription, D. C. Sircar. No. 69, P. 474.
   Tusam Inscription—Fleet Gupta Inscription 270.
   Ajanta—Archaeological Survey of West India, IV. P. 125.
2. Harini with inter rhyme and end rhyme. 197//III.
   Catuṣpadī 177//I ; Paddhatikā 178-186 I
   Ghattā 187//I Dvipadi 428//III ; Mātrā 176//I.
   NSP. Ed. 1916.
3. Vjs. IV. 23 ; JBBRAS. 1929.
4 Sv. Ch. VI. 114. B.U J. 1936, Nov. Upadohakaḥ—
   Ayi sakhi sāhasakārinī kiṁtava camkramitena
   ṭasadili bhaṅgamakavāpsyasi kucayugabhārabhārana.
   Saṭpadi Upajāti VI, 5. Ibid Idem.
   Himarucirkati candanamnalati mitranyapirpavanti
   Cakre vedhasi vikalo catasi,viparitāṁ bhavanti
5. Lalitāvilāsakalāsukha khelana
   Lalana lobhana śobhana yauvana.
   Manitanava madane, Verse 173. Kāvyamālā Series 26.
   Dr. Sen had justified the rhymed production of Ksemendra even in the 10th cent. A.D. claimed it as due to the contact of Bengal with Kashmir ; when Ksemendra was there as court poet. P. 17. Hist. of Beng. Lit. Dr. S. Sen.

metre. Jayadeva[1] too in his lyric used this.

Hemacandra[2] in his treatment of Dohaka, a variety of the first type, laid that the metre has got frequent use in Skt compositions.

The popularity of the mātrā metre among the Skt poets even before the time of Hemacandra can be testified by the number of excerpts collected from Skt literature used for illustrating Apabhraṃśa metres.[3]

In addition, we have a number of instances which unmistakably evince the popularity of Pkt metres, which from time to time enchanted the orthodox writers.

Maṅkha almost in the same century experimented famous Apabhraṁśa metre Dohā[4] in his Śrīkaṇṭhacarita and Bālacandrasūrī in Vasantavilāsa Kāvya appropriated Māladhruvaka[5] and Vidyādharahāsa[6] along with Gīti and Pādākulakam metre. Gīti Āryā of Skt manuals is a Mātrāvṛtta with sixteen shorts.[7] But as it has got a fixed syllabic arrangement, Svayambhū treats it among syllabic metres and Śrī Harṣa too accepts it in that form and employs it among Skt metres in his Naiṣadhaīyacaritam[8]

Pkt metres with rhymed and alliterative padas are

1. Jayadeva, Gītagovinda. Gītam 8. IV. sarga. 2. Harekrishna Mukhopadhyay 1336 B. S.
2. Hemacandra, Chandonuśāsanam, VI. 20.
   Prāyo grahanāt saṁskṛte'pi :—
   Mama tāvanmatametadina kimapi yadasti tadastu
   Ramaṇībhya ramaṇīyatarām anyat kimapi na vaṣtu.
3. Pañcapadi metre in apabhraṁśa V. 17. Hemcandra.
   Suṣkasikhariṇī kalpa sak'hiva.........etc.
   Yaśatilakacampū too contains some verses with this metre—see infra.
4. XII. 74-86....Śrīkaṇṭhacarita, Kāvyamālā series, 3. 1887.
5. XII // 32...Vasantavilāsakāvyam. Gos. VII.
6. XII // 31. Ibid. Idem.
7. Gītyarya laḥ IV // 48. P. Ch. Sūtra, ed. op. cit.
8. Naiṣadhiyacaritam XXII. // 48.

successfully appropriated by the Vaiṣṇavas[1] in their literature. Gītagovinda is the most probably one of the earliest examples of such an attempt. Virūḍakāvyas of the Gauḍīya Vaiṣṇavas with their musical chants resonant with the alliteration and other novel devices vernacularise the Skt verses. Phāgustava of Gujrata poets[2] present a novel artistic composition on account of its superbly mellifluous metrical pattern of the phāgu for its religious panegyric.

Just in the early Christian period, Gāthā verses in Buddhist hybrid Skt language tried to imitate Sanskrit in every respect.[3] Mediaeval Jaina writers mostly in the region where Gujrati and Rajasthani are in vogue, Skt compositions too imbibe the vernacular spirit in every raspect. It is aptly termed as vernacular Skt by Dr. Hertel as it typifies a litetary medium in which Skt took the rhythm of the vernacular. In these works common Skt verses are made musical by effective middle rhymes so familiar to vernacular verse.[4]

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1. navajaladhara varaam Campkodbhāsi Karṇam
   Vikasiti naimāsyam visphūram maṇḍa hāsyam,
   Mukunda Muktāvali : Specimen found in New Indian Antiquary Vol. (metre Mālinī). P. 159. 1947.
2. Srī Mahāvīrastavana Phāgu Bandhas.
   K. B. Vyas. J. U. B. Vol. XXX, NS. P II. P. 118.
   Thus we have Sanskrit stanzas with Phāgu (Dohā 13+11 with internal rhyme.) Aḍhaiya (11—11 ; 10—10) interchanged with Skt Varṇa metres and closed with Gītikā metres.
   In Gujrati, Phāgu poem is of lyric type which deals with description of Vernal splendour and its impact on love lorn youngs. Generally, it contains strophes of two Dohā metres being added with internal rhyme which links the end of the first pada to the beginning of the 2nd pada. As it is suited to the composition, it became known as Phāgu metre. Later, Dohā has been replaced by Rolā metre.
3. See ante
4. Vide. Phāgustava—
   Kusumitasumativānapriyā priyakārasubhasahakāra
   Viracitabhavikadivakāra vahukarasgativihāra.
   J. U. B. Vol. XXX. NS. Pt. II. P. 129.

Side by side pure mātrā metres like Utfullaka,[1] Utsāha[2] etc. are extensively used in the Vaiṣṇava Kāvyas as well as in other Stotrakāvyas most of which passed under the name of Vedantist Śaṅkarācārya.[3]

From the discussion made above we can have a clear idea of the influence of Pkt metres on their Skt counterpart through the ages.

Finally, before closing our discussion, we can place the case of the Orthodox Rhetorician Jagannātha. As an orthodox alaṁkārika Jagannātha despises verbal artifice but as a literal prosodian he does not find it unjustified in employing amphibrachic in odd pada[4] which appears to be distilled by the Skt tradition. He also employed Pkt metre like Ghattā having twelve mātrās in each foot of quadruped stanza.[5] This is obviously an evidence of the Pkt influence on Pkt works belonging to the late period.

Just before the advent of Pkt Paiṅgalam most of the manuals on Indian metrics have been more or less nourished by the Skt tradition. But subsequently it appears that Skt

Brahmāstava in Mahānirvāṇa Tantra :—
Namaste sate sarva lokāśrayāya
Namaste te cite viśva lokaśrayāya
Namodvaita tattvaya mukti pradāya
Namo brahmaṇe vyapine nirguṇaya.
Bhujaṅgaprayāta metre with end rhyme. "Haricaritam" ed. S. P. Bhattacarya. B. I. 288. 1967.

1. Pinojjvala bhuja dandaḥ śirasi sphūrita śikhaṇḍaḥ
Śaśī khaṇḍābha lalātaḥ pivara hṛdaya kāvataḥ
Dvipadikā chandaḥ—Utfullakaḥ—Vjs. IV. 63.
2. Utsāha H. V. 2 ; KD. II. 26. 4×6=24 mātrās.
3. Śaṅkarācāryar Granthamālā—Vasumatī Sāhitya Mandir. Vaṅgāvda. 1329.
4. Paṇḍita Rāja Kāvya Saṁgraha :—Dr. A. Sharma. 1958.
Prāstavikavilāsa VV. 13. p. 38.
Udāharaṇapadyāni VV. 51. p. 93.
VV. 196. p. 104.
5. Avaśiṣṭha Anyaktayaḥ VV. 108. P. 136. Ibid. Idem.

manuals were attracted to the Pkt tradition and generally followed the path chalked out by the Pkt Paiṅgalam.

In the execution of plan and procedure Vṛttamauktikam[1] of Candraśekhara, Vāṇībhūṣaṇa of Dāmodara Miśra,[2] Vāgvallabha of Duḥkhabhañjanakavi[3] adopted the method laid down by the Pkt Paiṅgalam.

Early Skt manuals know only four mātric gaṇas prescribed by Piṅgalācārya. But the late century[4] manuals after Pkt Paiṅgalam incorporate the mātrāgaṇas beginning from two mātrās introduced by Hemacandra for the Pkt and Apabhraṁśa metres. Classical maxims in some of these cases lose their rigidity due to their contact with Pkt maxims.

The generally accepted rule that the short preceding a conjunct consonant would be considered as heavy has been accepted by Pāṇini[5] and the same rule has been incorporated by Piṅgala.[6] This has been faithfully granted by the orthodox prosodist[7] and Jayakīrti, side by side with the classical maxim, lays down the optional rule accepted by

1. Ms. Govt. 5719.
2. Kāvyamālā 53. 1925. 28. Ed. Haridas Das 457 Gaurābdah.
3. Sri Devi Prasad Kavi Chakrabarty, 1933. Kasi Sanskrita Series Pustakmala. 100.
4. Vṛttamauktikam, Fol. 3c, 15. I.
   a) Rasavānavedadahanaiḥ panktabhyam caiva sammita matrap Yasem to prastara ta tha da dhanetyeva saṁjñakān proktaḥ.
   b) Chandahpīyūṣa Ms. BORI.
   Saṭṭaḥ pañcacaḥ catvaro daḥ
   c) Vṛttaratnāvaiī—P. 12. Serampur ed.
   Vāgvallabhah 21//1.
   Vāṇībhūṣaṇam 7//1.
5. Saṁyoge guru (I. IV. 11); Dīrghaṁca (I. IV. 12).
6. Gnṛādi parah 1//11
   Piṅgalacchandaḥ sūtra.
7. Saṁjogādiparaḥ 1//5 Jayadeva cchandah ed. Velankar. 1949.
   Agnipurāṇam verse. 2//328 Ānanda Āśrama ed.

Pkt manuals.[1]

In the orthodox school Kedārabhaṭṭa was perhaps the first writer to speak of the optional rule concerning the lengthening of a vowel preceding a conjunct consonant.[2] Hemacandra being[3] a Pkt prosodist does not make provision for this optional rule, though in his manual orthographic character of the syllable is not rigidly preserved.[4] .

Subsequently this rule in its modified form seems to have been generally accepted by Skt doctrinarians[5] and this phenomenon is perhaps the most convincing evidence to whom the Pkt prosody exerted its influence directly on Skt prosody.

In the previous section, it has been admitted that Āryā in a hemistich as a gaṇa metre is purely a Skt innovation, whereas the credit to describe it as a quadruped with total

1. Chandonuśāsanam : 4 I. Saṁjogavisarganusvaravynjana paro guru syad hrasvah 5 I. Samjogaparopi jatu varṇaḥ Sathilyallaghutamnpaiti tasmāt.
2. Pādā dāviha varṇasya saṁyogaḥ krama saṅgakaḥ purahsthitena tena syallaghutāpi kvacid guroḥ
3. Hem. Chandonuśāsanam ; 6. I. (Pavisarganusvaravyanjnahradisamyoge.)
4. Edotau padante Prākṛte hrasvau va 9//I. Hemcandra.
5. a) Yadi napi kramasamyoge Laghulapi Kvacid guroh—Garuḍa Purāṇam 4//II Baṅgavāsi ed.
b) Chandaḥpīyūṣa Ms. BORI. Fol. 3b. Hrasvam laguḥ ; Pralhadeprākkvacit.
c) Vṛtta mauktikam Fol. 2. 9 I Refeh Hakara Vyañjanasaṁyogat pūrvam Saṁsthitasya bhavet Vaikalpikam laghutvam Varṇasyodāharanti Vidvāṁsaḥ
d) Pra hre vā iti punaḥ Piṅgalamunervikalpavidhāyakaṃ sūtram. Ch. mañjarī. CSS. No. XIV.
e) Chandaḥmṛtalatā Fol. 2b. NS. B. 8. ASB. Hraśabda praśabda pare va guru vai laghuḥ.
f) Vṛttaratnāvalī. P. 8. gurovibhinno laghurekhamātra hraprādipurvo'pi laghu vikalpāt.
g) Vāgvallabhaḥ : 8 : I.

count of mātrās in their respective padas will be given solely to Pkt. tradition.

In this respect Jayakīrti's manual also follows both the traditions. The same is the case with the Pkt Paiṅgalam, only with the difference that while Jayakīrti gives first preference to the Skt tradition, the latter gives preference to that of the Pkt and it is probably due to the fact that in spirit the former is more Skt whereas the latter is more Pkt.

And all the Skt manuals[1] succeeding the Pkt Paiṅgalam incorporate in their manuals the four footed Gāthā. But there are some who include both the type which are composed obviously in an atmosphere in which fusion between the Skt and Pkt traditions came to be recognized as a normal state of affairs. Among them Vṛttamauktikam treats two types of definitions and clearly discriminates Gāthā against Āryā by formulating rule to scan by the total count of mātrās,[2]

Chandomañjarī however, dissociates itself from tradition so far as this particular issue is concerned, whereas Chandomṛtalatā, a verbatim reproduction of it could not detach itself from the influence of Pkt.[3]

1. Śrutabodha—Yasyaḥ pāde prathame dvādaśa mātrā tathā tṛtīye'pi
Aṣṭādaśa dvitīya, caturthake pañcadaśa Āryā
b) Vṛttaratnāvalī—Serampore ed. P. 12.
Pade dvādaśa viṣame mātrāścāsthadaśa dvitīyehi
Pañcadaśa ca turiya kathita gāthā tathaiva Āryā//67
c) Vṛttavārtikam TSS. 131.
Mātrāvṛttāni kathayento gaṇānām niyama vinā lakṣmito'pi sa bhūyiṣṭham prayogeṣu na dṛśyate objedvādaśamātrātvam mātrā vṛtteṣu sarvasaḥ tena yugme tu bhedhaḥ sa evatra pradaśyate
d) Vṛttamauktikam. 10a Fol. Verse 91 I
prathame dvādaśamātrā mātrātvāṣṭādaśa dvitīyetu....................
2. ....iti gāthāyāḥ lakṣmaṇamāryāsāmānya lakṣmaṇam Gāthā ....Ibid. Idem.
3. Chandomṛtalatā—Fol. 396.
Yasyāh pāde prathame dvādaśamātrā tathā tṛtīye'pi
Aṣṭādaśa dvitīye caturthake pañcadaśasāryā//340

Rime and alliteration which are the concommitant elements proved to be necessary for the definitions of the Pkt metres in Pkt manuals.[1] These are found to be applied in the definitions in the Skt manual. For an example, in Pajjhaṭikā chandaḥ, Pkt Paiṅgalam prescribes neither rime nor alliteration, but when defined in the late century Skt prosodical works like Chandomañjarī and others, it has been equipped with rhyme.[2]

Finally, we can have definite traces of the influence of Pkt prosody on Skt one, when the appropriation of Pkt metres has been made in Skt manuals. This process has been carried on directly and indirectly.

Pkt and Apabhraṁśa metres, such as Galitaka, Dohā, Rolā, Sorattha etc. are found to be adopted in their very form in Skt manuals following the orthodox period. They are totally absent in the orthodox manuals. In this case when the appropriation has been made directly, we would call the influence is direct, because by doing so, the restricted garb of the Skt manual has been made expanded.

When the orthodox spirit of Skt manual does not allow the Pkt metres in their very form to intrude in their manuals but could not despise them due to the direct contact with Pkt literature. It lends places to some metres after orienting or modifying their forms. By this indirect method, the far-reaching influence of the Pkt metres augment the restricted zone of the Skt metres. In the orthodox or first stage, Jānāśrayī is the first manual to include in its limited scope not less than 19 Pkt[3] metres of which nearly 11 are

1. a) So sorathau jana jam doha vivaria thia
paa paa jamaka vakhana naraa piṅgala kahia. 1. //70 Pkt. P.
b) asam tṛtīyasya pañcamenānuprāse 'nte V//23// Hamacandra.
2. Prati pāda yamakita ṣoḍasamātrāḥ etc.
VI. 15. Chandomañjarī.
Whereas Pkt P. leaves no word for rhyme and alliteration for the same metre.
3. Chandoviciti—V Chapter sūtras 45-72. —TSS. 163.

strophi by character.

Ratnamañjuṣā[1] treats Galitaka as a specimen of Ardhasamavṛtta metre including it in the chapter dealt with Āryā and its variety. The same one has been treated in Jānāśrayī along with the Jāti metre current among the people.

Besides, two mātrā metres Nṛttagati[2] and Naṭacaraṇam,[3] a sub-variety of mātrāsamaka group has been appropriated by Ratnamañjuṣā and Hemacandra as Skt metres but Skt manuals do not recognize them.

Jānāśrayī's treatment of Pañcamātrā group and Ratnamañjuṣā's application of common techniques for both Skt and Pkt metres in their respective manuals when the Skt orthodox influence is in full sway, reflect nothing but a genuine attempt to present a bird's eye view of the influence of Pkt metres on Skt ones, when the classical Skt metres became stagnant in spirit and the Pkt metres supplied opportunities for experimenting and evolving the stable patterns.

In the Skt prosodical works following Pkt Paiṅgalam, Apabhraṁśa metres have been placed among other mātrā metres, just as in the manuals preceding Pkt Paiṅgalam we see a fair treatment of Pkt metres.

Among the so called Apabhraṁśa metres[4] extensively used are Rolā, Dohā, Mātrā, Kuṇḍalika, Ṣaṭpadī, Plavaṅgam etc.

Some Pkt metres are modelled after syllabic gaṇas instead of mātrāgaṇas. Madhubhāra a metre of eight mātrās

1. ed. Velankar. 1941.
2. Ratnamañjuṣā IV. 21. Hemacandra III. 71.
3. IV. 25. Ibid Idem ; III. 72. Ibid Idem.
4. a) Vāṇī Bhūṣaṇam I. 32.
   b) Vṛttaratnāvalī
   c) Chandokaustuvam .....
   d) Chandonuśāsanam—Fol. 34a. In the group of Pādaniddesena Kalayā ardhasamam Varṇato Viṣamapada prakaraṇam. Dohāvalī.

is defined in Vāṇībhūṣaṇam through syllabic gaṇas,[1] whereas the same has been treated as purely mātrā metre[2] in Pkt Paiṅgalam. It is not surprising when Vāṇī Bhūṣaṇam, the Skt reproduction of Pkt Paiṅgalam had given proper places for mātrā metres like Harigīta, Tribhaṅgī, Hīram, Janaharaṇaṁ, Maraṭṭha etc. as pure apabhraṁśa metres. But one will be really confounded to see that Skt manuals like Chandahkaustuva, Vṛttaratnāvalī, Chandonuśāsanam of Gadhādharakavi and Vāgvallava of Duḥkharañjana Kavi made a comprehensive treatment of Pkt metres. Needless to say all these metres treated have been equipped with the rhymed padas, though in the early manuals[3] we find in many of the cases the absence of that artifice.

Some Pkt metres possessed a fixed syllabic arrangement and intruded into Skt manuals.

Vibhūṣana is a Pkt metre of the type just described defined in Vjs.[4] but has been treated as Varṇavṛtta in the same manual, as Kanakamañjarī in Mandaramaranda Campū[5] and Indira in Chandahmañjarī.[6] Aśvakrāntā, an Apabhraṁśa metre in[7] Vjs. appears as Varṇavṛtta in Pkt Paiṅgalaṃ[8] and in other manuals. Sāṅgata[9] becomes Mandira in Hemacandra and Svayambhū[10] and Lataku-

1. Vāṇī Bhūṣaṇam —Saganam nidhāya Jaganam Vidhāya
śrutisaukhya dhama madhubhara Nāma. I. 99.
2. Jasu palai sekkha paraha ekka
caumatta vevi mahubhara evi. I. P. 176.
3. Vjs. III. 4. 'Tara' with rhymed padas. 4+4+ISI+S Saturangaraho narindo vilasantamahagdha harao etc. Whereas 'Tarungaka' gets no rhymed padas. Hararasana tiammi raangi vianno Desu saneuraruva jnam puraillam camaram kadam ca varoruvirame.
4. Vjs. IV. 94. II ISI SS ISI S.
5. Mandāra Maranda Campū 9. 11.
6. Chandomañjarī II 64. Nararalaiguravindira matā
7. Vjs. III 61.
8. Pkt Paiṅgalam II. 170. 58. Vjs. III. 34.
9. Hem. II. 355. Vjs. III. 34.
10. Sva Ch. I. 119

suma[10] in Jayakīrti. This got an appropriate implication in the Gopikāgīta of Śrīmadbhāgavata[1] and Prof. Bhattacharya[2] has pointed out the Prakritic element in this pattern, in which any student of Bengali metrics would find the rhythm of the well-known song of Kaviguru Ravindranath —'alake kusuma nā dio śithila kavarī bāndhio'.

Ardhasamavṛttas, specially of Akhyānakī and the Viparitā owe their existence to the Pkt metres. In Piṅgala's computation they are not more than two and gradually swelled upto Jānāśrayichandoviciti to fourteen and two dozens in Jayakīrtis.[3] And incidentally Prof. Bhattacharya had made a noble attempt to show the origin of some of these Ardhasama metres,[4] like Viyoginī, Aparavaktra Aupacchandasika and Puṣpitāgrā to be found traceable to Pkt Āryā where the gaṇa system has not been fully applied. The specimen placed for illustration also shows the amphibrachyics in odd pada which the Pkt Āryā does not care for. More far-reaching influence can be noticed when each pada specimen of Ardhasama metres appears in the chapters of the Sarvasama metres as a single and complete metres.[1]

3. Jk. II. 246.
4. Jayati te 'dhikam Janmanābrajaḥ
   Śrayata indirāssvadatra hi
   Dayila dṛśyatam dikṣu tāvakā
   stvayi dhṛtasavastavām vicinvate 10//31//I.
5. Vide Our Heritage Vol. IX. 1961.
   Jottings in Sanskrit metrics. P. 41.
6. 'The ardhasamavṛttas in Cl. Skt are very likely the legacy of Pkt prosodists'—Jayadāman, Indroduction. P. 23. 1949.
1. The Viyoginī :—Sasajaga ; sa bhara la ya Śaśinā sahayāti kaumudisaha maghonataritpralīyate – with 7th gaṇa as ISI.
   The Puṣpitagrā :—
   Ariṣu hi vijayārthiṇaḥ kṣitiśā vidadhati
   Sopadhi Saṁdhiduṣanāni in which 6–7 gaṇas have been merged into gaṇa of eight mātrās.
2. cf. Our Heritage—P. 52. Ibid. It may be that either of these varieties were more congenial to Pkt metrics ?

Thus the metres[2] sa saja ga ga from Viyoginī ; na ja ja ra ga[3] from Aparavaktra, are originated from these Ardhasama metres which were originally Pkt metres.

3. Ekarūpa a metre included in some of the Ms. of P. Ch. Sūtra (ASB). Sa Sa Ja Ga Ga is also designated as Ekarūpa as syllable metre.
4. Suvaktra in H. II. 195 ; Acala in Jk. II. 160.
Bhadrikā. Jd. VI. 26 : H. II. 143.
Bharata designates it as Aparavaktra in the Dhruvā chapter XXXII. 243. 216. Gos. 145. KSS. 60.

CONCLUSION

The foregoing attempt seems to be able to indicate the diversity as well as immensity of literature of Sanskrit metrics comprising the Vedic ones.

The system having its crude origin in the hoary past of the holy scriptures, is continuing its evolutionary process till the present time. This process of evolution runs through a continuous stream that covers a period of about two thousand years which is marked by some well defined phases – each of which is dominated by some authoritative works. Among the works belonging to this category Piṅgala Cchandaḥsūtra presents us for the first time a distinct land mark in its chronology as well as history. In this study, endeavours have been made to establish the mutual relationship of this system to others flourishing side by side, which furnish the best and safest criteria for the orientation of divergent thoughts and tendencies enshrined in the non-Sanskrit works on metrics.

Obviously, the object of this work is fulfilled while it has become able not only to work up and rationalise into a synthetic and comprehensive system, the accumulated observations of the previous thinkers, but is able also to establish the relative chronology of the works on some workable basis.

Finally, it must be stressed that at the present state of our knowledge this kind of work cannot be perfect or complete. This is rather a pioneer work which is expected to be a guide to the workers in this field in future when we shall have the chance to grow wiser with the discovery of more materials on this subject.

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